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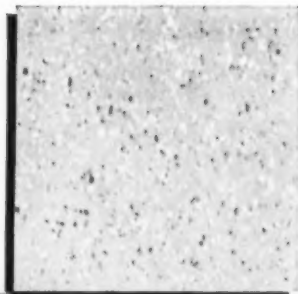
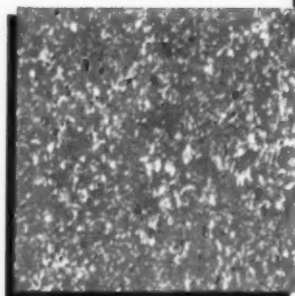
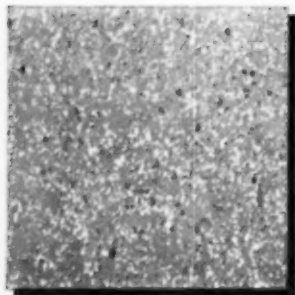
June 1961

Journal

OF THE AMERICAN INSTITUTE OF ARCHITECTS



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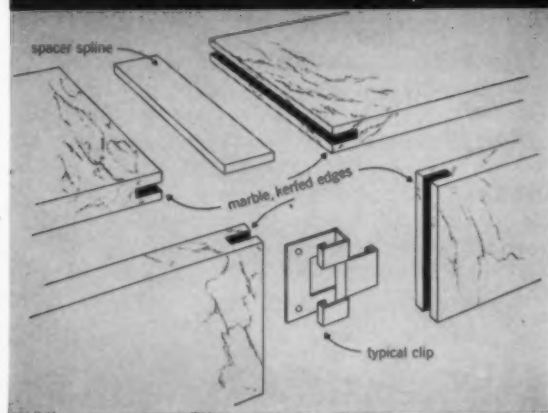
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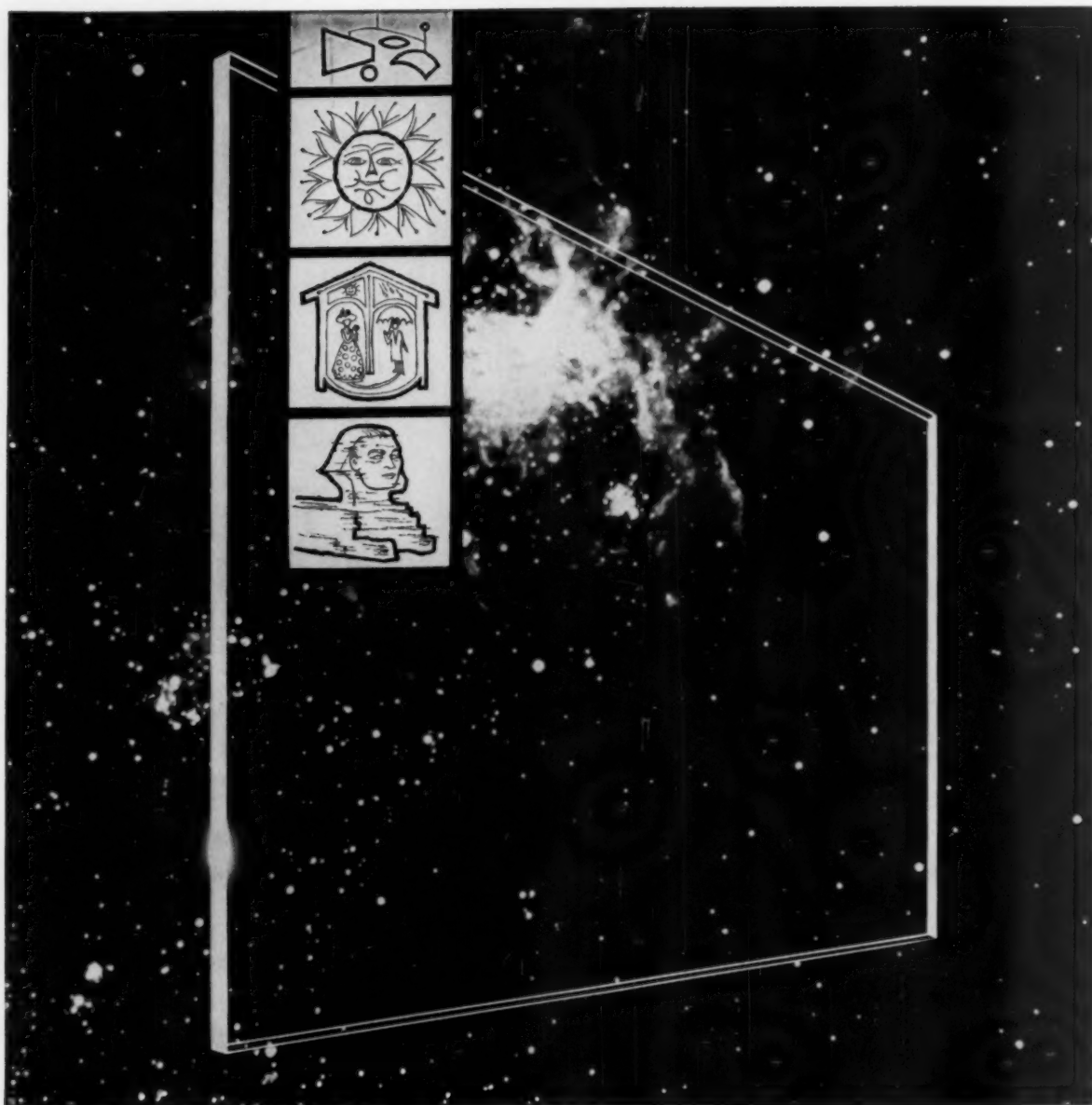


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BPA

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## THE COVER

Pen and ink sketch of LeCorbusier, AIA's 1961 Gold Medalist, by Artist Maria L. Biganzoli. On the inside pages, Alfred Bendiner, FAIA, cartoons the Convention. Official Convention photographs are by Jules Schick, and candid snapshots are by E. James Gambaro, FAIA. To all, our thanks.



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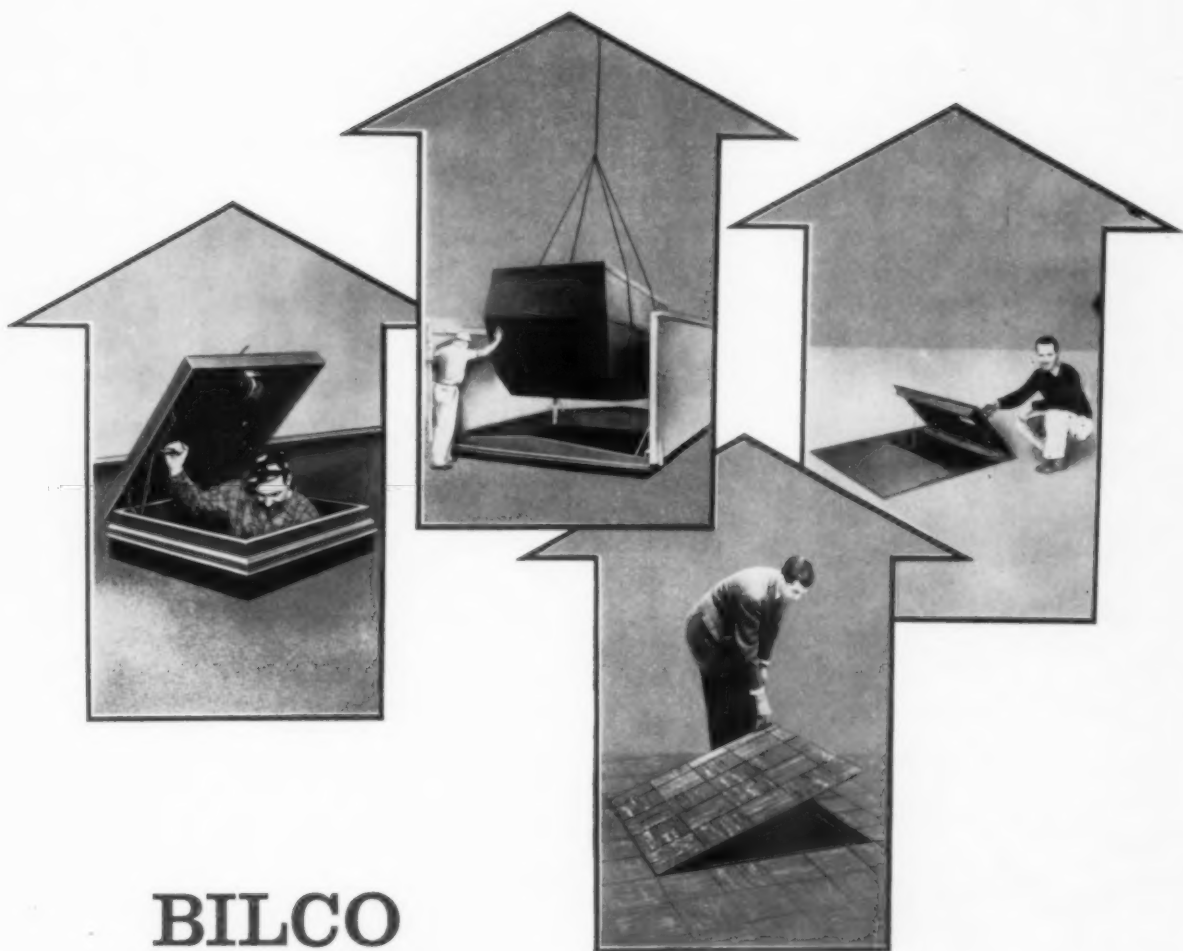
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Floor and Ceiling Design	Rating
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#21	2 hours
#8	1½ hours

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Floor and Ceiling Design	Rating
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#21	4 hours
#8	2 hours
#7	1½ hours
#9	1 hour

Architectural design and  
rendering by Helmut Jacoby

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# Letters

## An Author Replies

EDITOR, *Journal of the AIA*:

I leave it to general judgment to decide whether it is fair to attack an article with letters from the readers seven months after its publication when no one remembers the contents any longer. And I certainly would not bother to put in a final word, if this whole affair weren't so typical and therefore so depressing.

In my report on the MIT Seminar "Theory and Criticism in Architecture and City Planning" (*AIA Journal* October 1960) I made seven positive comments on specific events and eight negative ones. I was, as I clearly expressed in my opening lines, so impressed with the importance and validity of this event, that I felt it would be of value to hear a participant's opinion because—so I foolishly assumed—no one expected a completely new idea to spring fully matured out of Professor Bush-Brown's head. I would not have undertaken to write this piece if I had not been convinced that it expressed the opinion of a large number of participants with whom I had long talks between sessions. After my report appeared I got three letters, from Canada, the Mid-West and California, congratulating me on the fairness of my presentation. This only to point out how varied the reaction to the seminars really was.

What puzzles me most is the fact that a close associate of the Chairman told me that he had been "livid" about one lecture, and "very embarrassed" about another; and at least one of the protesting letter writers in your May issue shared my regret about some wasted opportunities at brilliance most heartily.

But all of this is of no importance at all, except that it taught me personally a lesson not to forget. What really matters is that the whole affair, from Professor Bush-Brown's furious letter to me to the letters you printed, points out the deepest and most deadly weakness in our present-day culture. Criticism is, ignorantly, confused with "scorn," and the thin but extremely sticky coat of ice cream that covers our public life is protected by this ignorance. From the political debacles in Washington to the sorry state of undergraduate standards, every possible improvement is barred by the trembling fear of criticism. This, you might say, is foreign-born Nihilism; but there are red-blooded Americans like John Bainbridge who know the score. Wrote he in *The New Yorker* from May 6, 1961:

"Yet, as everybody knows, accentuating the

positive is a foolproof countersign of Americanism. Our perpetual national love affair with Little Mary Sunshine has left us neither time nor interest to cultivate criticism, her mature rival, at once demanding and rewarding. It is no wonder that despite the fact that criticism, as Admiral Hyman Rickover recently remarked, is "the very mainstay of democracy," hardly anything in this country is cherished less than the critical spirit. It gets the cold shoulder because it engenders doubt about things as they are, and anything that does that—including humor in nearly every form and especially satire—is a luxury that can be afforded only by civilized societies that feel themselves to be secure."

SIBYL MOHOLY-NAGY  
Pratt Institute

## We Take A Bow

EDITOR, *Journal of the AIA*:

Thank you for your courtesy in sending me the March 1961 issue of the *Journal*. I am pleased to note your broad presentation of problems of urban design, and I find the issue of great interest. You are also to be complimented for your excellent photography, art and general layout.

ERLING HELLAND  
Tulsa, Oklahoma

EDITOR, *Journal of the AIA*:

It was the nicest gift of my journey you could have given me: The March *Journal*—a timely issue most competently and beautifully edited. I am sure Carl Feiss was most stimulating and full of resources as he always is. We do need dramatic experiments and a staging well rehearsed.

We travelers send our warm greetings once more to you and the hospitable Octagon.

RICHARD AND DIONE NEUTRA  
Los Angeles, Calif.

EDITOR, *Journal of the AIA*:

I should like to commend you and your staff for the *excellent* issue on Urban Design and also, inquire if you might be able to make available two copies for a personal record.

This is unquestionably the best presentation of the subject area to date, and I have a feeling that it will remain the most important effort for some time to come. You are to be commended also on the scope and dimension of your coverage and investigation. All too few professional journals conscientiously seek to broaden professional perspective and encourage inter-disciplinary cooperation and collaboration.

ERIC SVENSON, Design Division  
Detroit City Plan Commission



## WOOD POST

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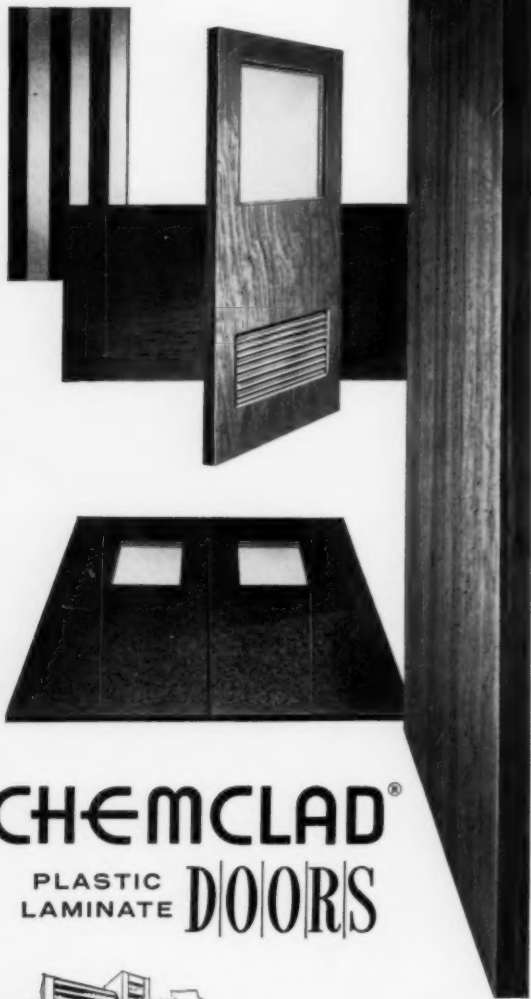


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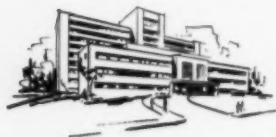
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## Letters *(Continued)*

### Architect-Engineer Relationships

EDITOR, *Journal of the AIA*:

Mr Naylor's article in the May number of the *AIA Journal* discusses Architect-Engineer relationships at the top level. He makes several excellent suggestions for improved understanding of each profession by the other, and ends with recommendations which I heartily endorse.

Unfortunately his historical and legal surveys seem still to classify architects as people who merely add something called esthetics, to structural projects. "Omit that word from the N. Y. Law", he says, and you can substitute, "engineering" for "architecture". This is the heresy that has caused us so much trouble in New Jersey.

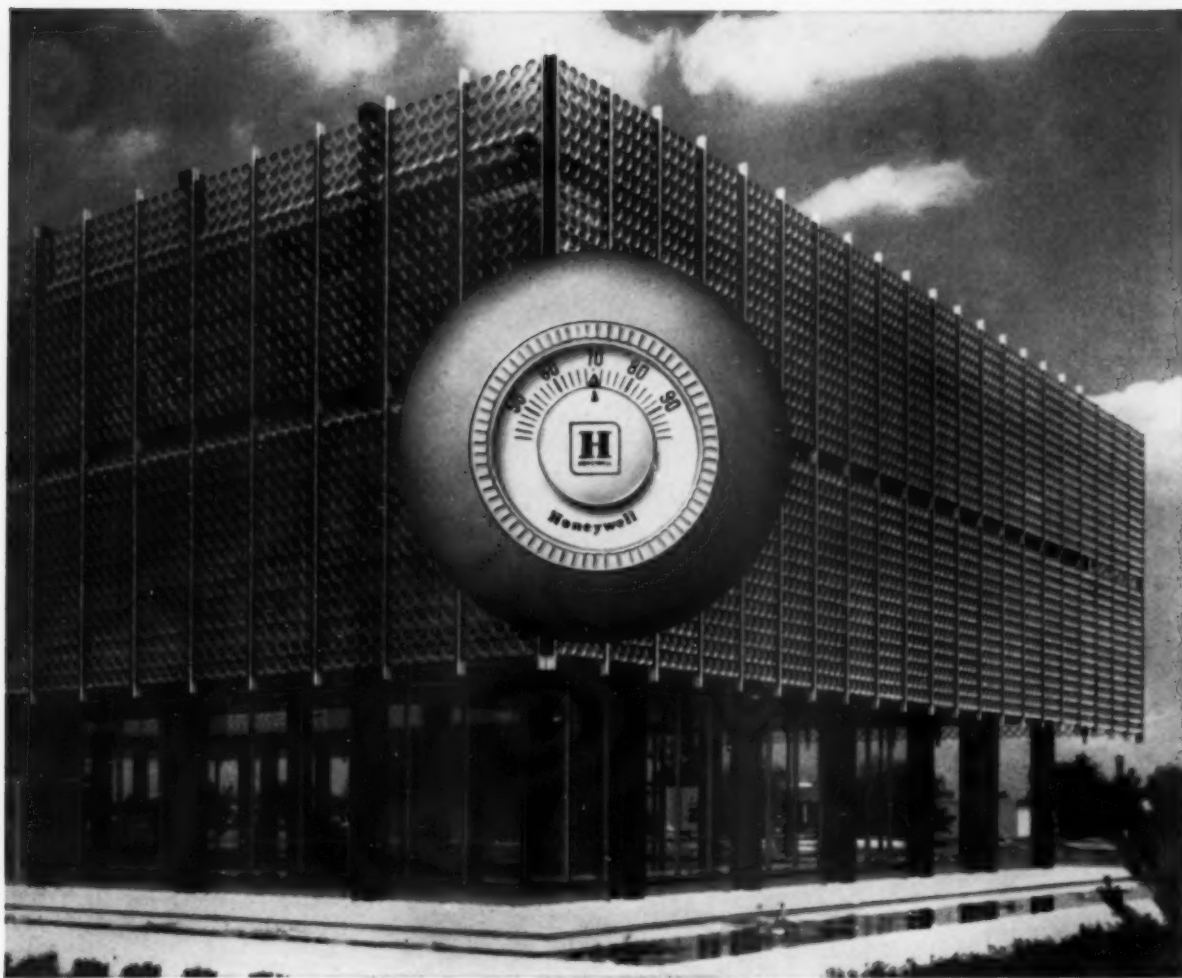
I hesitate to believe that many Consulting Engineers thing in such terms, but undoubtedly the bulk of the Professional Engineers in our State believe them. Architects know that beauty must be built in, not applied. In a still unsettled case, the Engineers' Societies have supported exhaustive legal research and argument in the attempt to prove that architecture is merely engineering with an added unimportant ingredient which an Owner can reject if he so desires. Thus even a dwelling or a country club can become a purely engineering problem, and be legally undertaken by any licensed engineer.

If only Civil and Structural Engineers were to be thus privileged, the public would perhaps still have some protection but they demand that every Professional Engineer have that right. More than a score of different specialties are included. The seals of Chemical, Aeronautical, Industrial, etc., Engineers are to be accepted for filing plans of buildings of any size or description! All PE's will be considered as qualified for any construction project, because they have passed (perhaps years ago) an examination in structural calculations. Never mind whether they have had any experience with buildings or structural design since their school days.

I have one other basic objection to the 1958 Proposals of the Joint Committee as quoted by Mr Naylor. Their third paragraph recommends that "each profession (shall) recognize the right and privilege of another profession to assume the overall administration and direction of all phases of a project, if that profession is so qualified." The difficulty here is that the decision as to qualification is left to an interested party—be he Engineer or Architect.

This proposal revives one of the original objections to any registration laws whatever. That  
*(Continued on p. 12)*

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on the wall senses temperature  
the way people do



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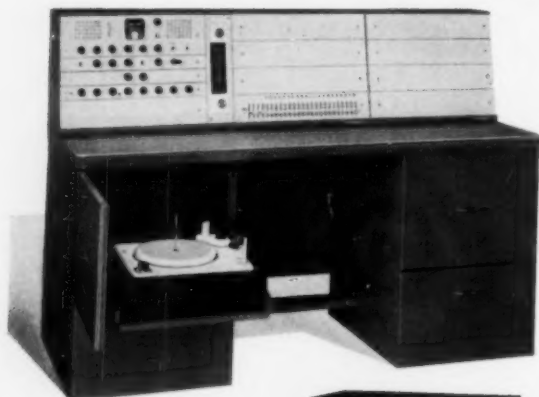


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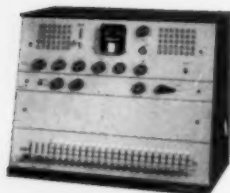
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## Letters (Continued)

professional men should know their limitations and respect them, seems a logical concept. Unfortunately others besides high-minded well-trained individuals want to "get in on" work that looks easy and lucrative. Experience has proved that the public needs legal protection from the "quacks" in construction as much as in medicine. Where professional fields have as much common ground as have structural engineering and architecture, boundaries set by law based on mutual respect are desirable in order to avoid the pressure to trespass.

At best self-qualification encourages the entrepreneur at the expense of the true professional. The man who can exert political, social or even religious "pull", gets the job. If he is smart enough to employ good helpers, the public may not suffer, even though the principal has little knowledge or ability. The loss is to both professions. But if the job-getter hires assistants of his own caliber, then the public is defrauded of the quality which it has the right to expect. Our blighted areas and dreary subdivisions are ample testimonials to what can happen.

The New Jersey State Board, the New Jersey Society of Architects, and the New Jersey Chapter AIA, have long been aware of this problem. They have tried to get the cooperation of the Engineers, (and may yet succeed), in establishing a definition of architecture which will have the support of both professions, and avoid the ambiguities of existing legislation. At the NCARB Convention in Philadelphia on April 26, 1961, they proposed the following, which was unanimously approved.

### Definitions

In order to safeguard life, health and property and to promote the public welfare, the practice of Architecture in this State is reserved to those persons who have the proper qualifications and have been registered by the Board after examination.

The practice of Architecture is defined as the professional activities of a registered Architect. This includes advice concerning, and preparation of necessary documents for, the design and construction of buildings and their environment, with the principal purpose of providing space for human use, whether interior or exterior, permanent or temporary, and including but not limited to structures for social, political and economic service in fulfilling domestic, religious, educational, recreational, memorial, financial, commercial, industrial and governmental needs, and the like.

SHERLEY W. MORGAN, FAIA  
Princeton, NJ

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# News

## Building Products Register

The 1961 edition of the AIA Building Products Register will be published this fall with major improvements in format and product listings which are planned to double the number in last year's first edition.

According to Theodore Dominick, Head of AIA's Division of Member Services, building product manufacturers who already have reserved space in the 1961 edition have increased the number of their products listed in 1960 by an average of thirty percent. In a preliminary survey of first-edition listers, 99 percent of the respondents stated their plan to renew or expand their listings.

"This alone would assure specifiers of a more useful reference tool," Mr Dominick said. "However, because of the valuable advice we received from many of our 1960 subscribers in readership surveys we have undertaken, a number of major improvements in content and format will be effected in 1961."

These, he said, include:

- Expanding the product categories, from eighteen in 1960 to twenty-four in 1961. The new categories will be foundations; lath, plaster, wallboard, trim; paints and finishes; skylights, roof ventilators, louvers; store fronts; and residential kitchen equipment. The other eighteen categories will contain more listings than in 1960.
- Increasing the number of digests of technical standards and specifications, from 700 in 1960 to more than 1,000 in 1961. This section, available in no other single reference work, has proven extremely popular and is being revised and expanded.
- Simplifying the format, to provide greater ease in making product comparisons. Related information will be juxtaposed, trade names will appear next to company names and addresses, and other steps will be taken to minimize referral from one part of the book to another in making product analyses.
- Including a trade names index, further to eliminate loss of time in finding desired product material.

The 1960 Register was published by AIA following ten years' study by practicing architects of how to fill the need for a single reference book which would provide comparative information on building products. Though modestly promoted, its publication drew over 2,600 architects, engi-

neers and builders as paid subscribers. Surveys subsequently made among subscribers disclosed that the Register increased the architects productivity and reduced time spent in making product analyses. In addition, it was frequently credited by subscribers with lending authority to the architect in client discussions and providing a basis for settling "or equal" disputes. Publication date will be announced later. The price of the 1961 Register will remain at \$25 to the user. Product listings are \$50 each with all listers receiving a complimentary copy of the Register.

## Brunner Award Winners

The annual Arnold W. Brunner Scholarship of the New York Chapter, AIA, has been presented to architects Richard A. Miller and Arnall T. Connell for their study of visual perception as it is related to design.

Messrs. Miller and Connell, visiting lecturer and assistant professor respectively at Ohio State University, will receive \$3,000 to complete their study of relating the psychological and physiological concepts and principles of visual perception to environmental design. According to the Brunner Awards Committee the subject is of vital importance at this time. The materials which evolve from their research will be useful in the practice, teaching and learning of designing buildings and cities. Presently there is no existing literature applicable to the architectural field on this topic.

In addition to the Scholarship award, two grant-in-aids of \$2,000 each were made by the committee. One went to Harold Edelman and Stanley Salzman, Associate Professors of Architecture at Pratt Institute, for completion of their book on principles of architectural composition. Messrs. Edelman and Salzman were given a Brunner grant of \$1,000 in 1960 to start their project.

The other \$2,000 grant-in-aid went to G. E. Kidder Smith to finish his work "A Guide to Contemporary Architecture in Europe." Smith was the 1959 recipient of the Brunner Scholarship award which he used to launch his work.

The Brunner award winners were chosen from a total of thirty-six applications from throughout the country which were received and reviewed by the committee.

The Scholarship awards have been made since 1940 through a bequest to the chapter by the late Arnold W. Brunner, New York City architect. Their purpose is to further the development of architecture in the United States through the encouragement of advanced study in some special field of architectural investigation which will effectively contribute to the practice, teaching or knowledge of the art and science of architecture.

**SPECIFY the most efficient**

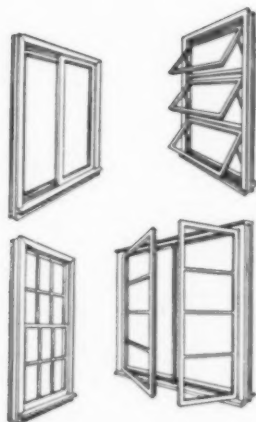
**INDOOR**

*Climate  
Control*



## **MONARCH METAL WEATHERSTRIP**

*precision assembled by the millwork industry into*  
**WOOD WINDOW UNITS**



The problem of minimizing infiltration and heat loss at windows and exterior doors is only one among many confronting the architect in his planning for optimum control of indoor climate. Basically, the simplest solution lies in specifying complete wood window and door units—first, because wood has proven its vastly superior insulating characteristics which can be supplemented by double glazing to further reduce radiation, and second, because “complete units” implies factory-applied weatherstrip.

The question of which window and door units to select, since efficiency in retarding infiltration varies greatly among the many brands available, is best an-

swered by confidently specifying any brand equipped with Monarch weatherstrip. Whatever the label, maximum protection against wind, dirt and moisture seepage is assured because Monarch and the leading millwork manufacturers collaborate in designing windows and weatherstrip, or doors and weatherstrip, especially for each other.

Specifying that “all wood window and exterior door units shall be equipped at the millwork factory with Monarch metal weatherstrip,” gives your clients all the economy, comfort and convenience of dependable indoor climate control plus the finest quality the industry produces.

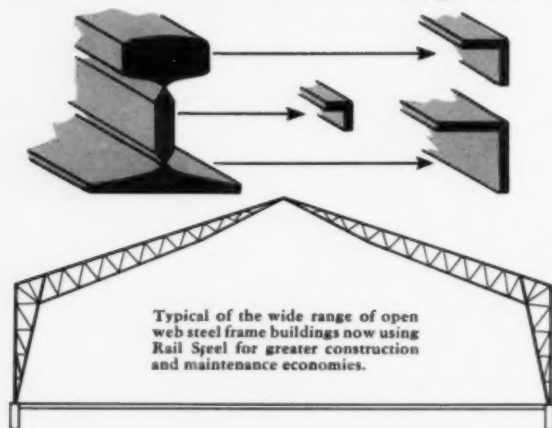
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## News (Continued)

### **Lecture Series At Berkeley**

The University of California at Berkeley has been selected as the site of a new, five-year series of memorial lectures on city planning to be known as the "Adriano Olivetti Lectures on Environment."

The lectures are named in honor of the late Adriano Olivetti, head of the Olivetti Typewriter Company, who died February 28, 1960, while on a business trip to Switzerland.

The decision to bring the Olivetti Lectures to Berkeley took note of the University's College of Environmental Design, which includes the departments of Landscape Architecture, Architecture, and City and Regional Planning. "It proves the wisdom of encompassing in one college disciplines creating man's physical environment," Dean William Wurster of the College of Environmental Design said.

Arrangements have been made by the committee to sponsor five annual lectures on the Berkeley campus and to publish the five lectures in book form at the conclusion of the series in 1965.

It also hopes to provide an annual scholarship to permit an Italian student at the graduate level to study in the United States in the field of industrial design, architecture or town planning.

### **Names in the News**

The Chicago Women's Architectural League has donated over \$2,200 to the Architectural Department, Chicago Branch of the University of Illinois for distribution to deserving students in furthering their architecture studies. The money represents proceeds from subscription and the annual WAL party. Mrs. Walter H. Sobel is President of the group. . . . Norman A. Homsy has been elected to the Needham (Mass.) Town Planning Board. . . . James A. Spence is now a member of the Board of the Saginaw (Mich.) Museum. . . . John F. Harbeson, FAIA, of Philadelphia, has received the John Howard Benson Award for outstanding contributions to the field of commemorative art presented by the American Institute of Commemorative Art. Harbeson has also been elected President of the National Academy of Design. . . . Richard Kimball, New York, was elected to Academicianhip in the National Academy of Design. . . . Richard Hubbard Howland, former President of the National Trust for Historic Preservation, has been appointed Administrative Head, Department of Civil History, Smithsonian Institution.



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Offering you added years of moisture protection and durability  
for the quality homes you design



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"Raincoat" the homes you design with Weyerhaeuser Dri-Shield siding against the weakening effects of excessive moisture ... and add all of the advantages that only genuine wood siding can provide, such as rich grained beauty ... flexibility in styling ... timeless fashion ... outstanding insulation value ... added strength and stability ... workability and paintability ... and "through the years" economy.

Dri-Shield siding has been Kiln-Dried ... "pre-seasoned" in large oven-like kilns where excessive moisture is scientifically removed for greater cellular strength and stability. The moisture balanced surface cells are then filled with a special water repellent material ... a treating solution which also contains various chemicals designed to repel or destroy organisms which might attack wood.

#### **Weyerhaeuser Dri-Shield siding actually saves money four ways!**

**Material savings**—Although Dri-Shield does not replace the prime coat, a two-coat paint application offers the protective value of three coats on untreated siding. Builders and homeowners alike have found that Dri-Shield results in lower overall costs.

**Labor savings**—paint goes on faster in those desirable thinner layers, and may be applied in easy, flowing strokes with less "brush drag." More surface coverage in less time, and with less paint.

**Repainting savings**—protective oils found in paints are absorbed at a much slower rate, giving added surface protection against moisture. Resins in the treating solution minimize surface movement and this reduces stress on the paint film. Result ... Siding that will look better longer.

**Maintenance savings**—by slowing down the loss or pickup of moisture, Dri-Shield protects against blistering, one of the greatest causes of paint failure.

**Note: Dri-Shield is also available in all types of plywood, finish and construction lumber!**



## Check these facts

**Dri-Shield 4-Square siding "raincoats" the home,** providing surface protection against excessive moisture during delivery, on the job site, and before and after finishes are applied.

**Water damage is reduced or eliminated:** The absorption of water or loss of water in the cellular structure of Dri-Shield is slowed down. The water repellent treatment helps to protect against cupping, swelling, grain-raising or checking, all caused by excessive exposure to moisture.

**Less paint failure and blistering:** Dri-Shield holds protective paint oils on the surface longer... causes them to absorb slowly. Water has less chance to penetrate behind paints and cause blistering.

**Longer lasting beauty:** Dri-Shield protects the home against weathering. Improved dimensional stability means snug joints and tight laps... smoother surfaces for greater weather and wind resistance.

**Easier application:** The repellent solution in Dri-Shield lubricates nails, allowing them to enter easily, thereby lessening the danger of nail splits. The balanced moisture content in surface cells paves the way for "weather-tight" installation.

## dollars and cents savings

FOR BETTER...



**PAINTABILITY**



**WORKABILITY**



**DURABILITY**

Paints go on faster and easier, actually last longer. Because of this "raincoat" protection, painting may be done even months after the siding is applied. And you'll find that two coats on Dri-Shield are comparable to three coats on untreated siding. (Caution: Never apply paint to exterior surfaces when the temperature is below 40°F.)

With Dri-Shield siding, you specify all of the "workable" advantages that only wood can provide. Just cut, fit and fasten with ordinary hand tools. It is light and easy to handle... holds nails tightly and receives them easily. Precision manufacturing assures a good fit and eliminates need for costly caulking between pieces.

Dri-Shield siding is rugged...has strength and stiffness combined with resilience. It resists impact and will withstand severe bumps and shocks without shattering or denting. Joints and laps remain tight and snug, resulting in a smoother surface for greater weather and wind resistance.

# Weyerhaeuser DRI-SHIELD® Siding

now available in all types and sizes

Weyerhaeuser Company recognizes the Architect's continuing search for new or improved products... products that lend themselves to new design concepts or that offer more practical "in use" advantages to the ultimate buyer or client. Dri-Shield is a result of this awareness, bringing specific new advantages to traditionally favored wood exteriors. Offering Dri-Shield siding in a variety of species, sizes and grades, adds even another advantage—a wide specification range. And, as with all Weyerhaeuser products, Dri-Shield siding is accurately milled, properly graded and scientifically Kiln-Dried—an assured quality product.

## Siding Estimator

\* Deduct for wall openings

NET SQ. FT.	1/2 x 6 S/M	3/4 x 8 S/M	1 x 10 S/M	1 x 12 S/M
1200	1596	1476	1416	1368
1225	1629	1507	1446	1397
1250	1662	1538	1475	1425
1275	1696	1568	1505	1454
1300	1729	1599	1534	1482
1325	1762	1630	1564	1511
1350	1796	1661	1593	1539
1375	1829	1691	1623	1568
1400	1862	1722	1652	1596
1425	1896	1753	1682	1625
1450	1929	1784	1711	1653
1475	1962	1814	1741	1682
1500	1996	1845	1770	1710
1525	2029	1876	1800	1739
1550	2062	1907	1829	1767
1575	2096	1937	1859	1796
1600	2128	1968	1888	1824
1625	2161	1999	1918	1853
1650	2195	2030	1947	1881
1675	2228	2060	1977	1910
1700	2261	2091	2006	1938
1725	2294	2122	2036	1967
1750	2328	2153	2065	1995
1775	2361	2183	2095	2024
1800	2394	2214	2124	2052

### \*TO ESTIMATE S/M (Surface Measure)

1. Multiply perimeter by height to eaves.
2. Add gable area (multiply 1/2 distance from wall at eaves to peak by width).
- \*3. Subtract square footage of openings (doors, windows, etc.).
4. Refer to table above for estimated S/M. Or multiply net square feet by siding factor—  
1/2 x 6: 1.33. 1/2 x 8: 1.23. 3/4 x 8: 1.23. 1 x 10: 1.18. 1 x 12: 1.14.

NOTE: Above figures do not allow for waste in cutting and are based on the actual width of the siding as being 1/2" off nominal width. FHA recommended 1" lap has been used.



**Weyerhaeuser Company**  
Tacoma 1, Washington

## Weyerhaeuser Dri-Shield

### Bevel Siding

SPECIES	SIZES	GRADES
Western Red Cedar	1/2" x 4"	B through Clear
	1/2" x 6"	
	1/2" x 8"	
	3/4" x 8"	
	3/4" x 10"	
Hemlock	1/2" x 6"	C & Better VG D Vertical Grain
	1/2" x 8"	
	3/4" x 6"	
	3/4" x 8"	
	3/4" x 10"	
Sitka Spruce	3/4" x 6"	C & Better Mixed Grain D
	3/4" x 8"	

\*Also available in Dolly Varden Siding pattern

Dri-Shield Treatment by Weyerhaeuser surpasses requirements for water repellent treated wood products as shown in Federal Specifications for wood preservative, water repellent, TT-W-S 72, TYPE II, Composition A (contains pentachlorophenol).

## BEVEL

The dramatic shadow lines cast by Weyerhaeuser Dri-Shield bevel siding add interest to any home...help to create a feeling of spaciousness. This siding is available in a wide selection of species, thicknesses and widths, allowing complete freedom for planning and design. Narrow bevel siding (4" and 6") is especially suited to homes that blend past and present styles, such as Early American and Colonial. The wide bevels (8", 10" and 12") add a pronounced shadow line for a more "spacious feeling"...will make your home look lower and wider.

## DOLLY VARDEN

The horizontal shadow line of dolly varden siding is less pronounced than that of bevel, as the inside surfaces lie flat against studs, creating a tight, snug joint. This siding pattern is easily and quickly installed... may be rapidly aligned and fitted for nailing. Available in both Hemlock and Sitka Spruce...in 3/4" thickness and 6" and 8" widths.



# Quality resilient floors

## A GUIDE FOR YOUR CLIENTS

When specifying resilient floors, the architect, naturally, wants to use the materials that conform perfectly to the decorative, functional, and cost needs of each project. Unfortunately, budget restrictions sometimes cause clients to base their decisions on initial cost alone, without regard for functional considerations. Yet in many cases, the choice of more expensive, higher quality materials would assure decorative and practical advantages, as well as long-range economies, that would more than compensate for the extra initial cost.

The following is intended to help you demonstrate to your clients the advantages of using your "first-choice" floors—the ones that meet all your requirements.

### Comparative samples

Certainly the most effective way to demonstrate the advantages of one resilient floor over another is by a test installation. And, of course, another excellent method is to show your clients how well the types of floors you are recommending for their building have stood up in your previous jobs. When neither demonstration is possible, the obvious and yet very good way to show a client the difference between two or more floors is to let him see actual samples of the materials. This is especially useful if you are recommending a recently introduced floor, of which there are many. If you do not have samples of a particular floor, your Armstrong Architectural-Builders Consultant will get them to you on short notice. If a choice were to be made between cork tile and Armstrong's new polyvinyl-chloride tile, Castilian Vinyl, for example, samples would show that while cork tile offers good looks and exceptional resiliency, Castilian provides great durability and a plate finish which assures easier maintenance.

### Decorative possibilities

With actual flooring samples—or even from the illustrations in your Armstrong Technical Data Book—you can show why certain colors and designs are important to your aesthetic goals. Since the introduction of vinyl floors, whole new areas of decorative opportunities have been created. Transparent, translucent, and opaque vinyls have been combined by the Armstrong designers into intriguing, dramatic, and unprecedented effects. Tessera Vinyl Corlon with colored vinyl chips set in translucent vinyl is a good example. Comparing Tessera with linoleum would demonstrate to a client the exciting decorative advantages of higher priced vinyl floors.

### Moisture considerations

Formerly, when specifying floors for areas with alkaline moisture in the subfloor, architects were restricted to the use of asphalt tile. Today, your clients should understand that there is—in both sheet and tile form—a wide variety of vinyl floors which are unaffected by alkaline moisture. And

that these new materials eliminate the decorative and functional restrictions on flooring specs for on- and below-grade areas.

### Special resistance requirements

Vinyl floors provide exceptionally good resistance to dirt, grease, oils, solvents, radioactive compounds, and many chemicals. A simple comparison test will demonstrate the characteristics of the floors you select for use under extraordinary conditions. A piece of Armstrong Custom Corlon Tile, for example, immersed in naphtha, will show no ill effects. However, a piece of asphalt tile given the same test would be badly damaged immediately. Your Armstrong Architectural-Builders Consultant will be glad to help you plan and, if you wish, conduct tests that demonstrate the different properties of floors.

### Maintenance costs

For areas subjected to heavy use, maintenance characteristics of a floor are of utmost importance. In fact, you may be able to save your clients money by specifying a higher priced floor which requires a minimum of maintenance. According to Buildings Magazine (November 1960) floor care accounts for forty per cent of the total cleaning and maintenance costs of a typical office building. Make sure your clients are aware that the true cost of a floor is not just the initial cost.

### Underfoot comfort and quiet

Custom Vinyl Cork Tile, Rubber Tile, and Custom Corlon Tile are floors of excellent "resiliency." In areas where quiet is of decided importance, or where people stand for long periods, these floors can greatly increase the efficiency and pleasantness of an interior. If a person walks for a few minutes on a comparatively hard floor—like asphalt tile—then steps onto a Custom Corlon Tile floor, the difference in underfoot comfort is immediately realized. Again, this difference can be readily demonstrated to a client. The most important consideration is the long-range effect on the occupants of a building.

### Services for architects

Your Armstrong Architectural-Builders Consultant will be glad to help you plan comparisons of one resilient floor to another. He can provide complete data on resilient floors and can also obtain special assistance for you from the Armstrong Research and Development Center, and from the Armstrong Installation Specialists. Call him at your Armstrong district office or write direct to Armstrong, 306 Sage Street, Lancaster, Pennsylvania.



FLOOR DIVISION • LANCASTER, PENNSYLVANIA





## Park Avenue style...in steel

One of Manhattan's tallest buildings since 1933 is causing as much comment in architectural circles as it is among style-minded Park Avenue strollers. It's Union Carbide's striking new 52-story headquarters, sheathed in Stainless Steel for style and stamina. Mullions are gleaming Stainless. Black textured Stainless Steel panels accent the floor lines and columns. Street level column covers are black Porcelain Enameled Stainless Steel. Corrosion-resistant Stainless will keep this building a delight to Park Avenue strollers for a lifetime. This building dramatizes the versatility and quality of Stainless Steel in curtain wall construction.

This building's beauty and function are more than skin deep. The framing is USS Structural Steel—31,000 tons of it. U. S. Steel also provided the window sections, which were put in place in a minimum of time because they were rolled at the mill, then cut to shape on the job. For a distinctive building like this, U. S. Steel can supply everything from Stainless Steel for lasting beauty to a complete range of structural members for lasting strength.

One of our experienced architectural representatives will be glad to discuss every aspect of steel curtain wall construction when you call him in. For a set of data sheets covering architectural details of the Union Carbide Building, write United States Steel, Room 6302, 525 William Penn Place, Pittsburgh 30, Pennsylvania. USS and VITRENAMEL are registered trademarks.



# IT'S WHAT YOU CAN'T SEE

WHEN YOU SPECIFY FLOOR TREATMENTS you demand visible proof of performance—approvals, recommendations by Flooring Manufacturers, Contractors and their Associations—U/L proof of liability protection—and field service by manufacturer's representatives.

For over half a century the invisible ingredient—Hillyard experience—has created highest performance standards. Endless research in techniques of manufacture, researching raw materials, finalizing formulations, timely raw material buying in world markets, continual testing and precise laboratory controls guarantee you uniform high quality products.

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Write for Free Hillyard A.I.A. Files. Practical treating guides, one for each type of flooring.



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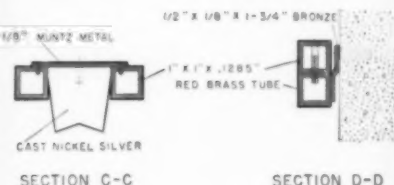
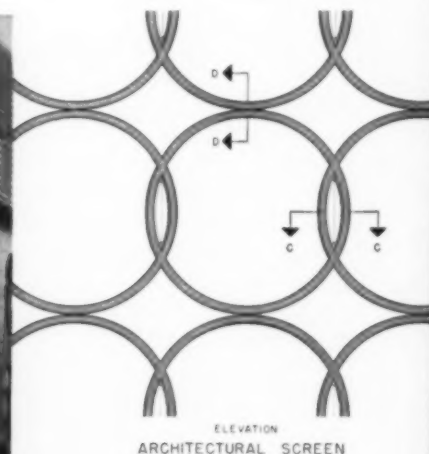
# 3 faces in bronze



▲ **Cooperative Savings & Loan Association**, Wilmington, N. C. Architectural Bronze lends to this modern building of glass and metal a feeling of warmth and dignity. Nearly all the architectural metals used on the structure are extruded Bronze, including mullions, glass stops, doors, and air-conditioning grilles. ARCHITECT: Leslie N. Boney, Wilmington, N. C. FABRICATOR: Newman Brothers Inc., Cincinnati.



▲ **Empire Savings Building & Loan Association**, Denver, Colo. The architectural screen dominating this facade consists of 24" dia. circles made from 1" square Red Brass tubes. Where rings intertwine, cast Nickel Silver inserts with sandblasted sides and polished faces accent the design (see drawing above, right). ARCHITECTS: Raymond Harry Ervin & Associates, Denver. FABRICATOR: William G. Zimmerman Architectural Metals, Inc., Denver.



These facades illustrate the distinctive beauty and the versatility of Bronze in architectural design. They are three of the many new examples shown in our 2nd Edition of "Architectural Metals by Anaconda." This helpful 64-page book contains practical information and detailed data on the architectural applications of Copper, Brass, Bronze, and Nickel Silver—colors, forms, physical and mechanical properties, application methods, and suggested specifications. In addition, there are many pages of fabricators' shop drawings showing exactly how effects were achieved. Write for your copy. Address: Anaconda American Brass Company, Waterbury 20, Conn. In Canada: Anaconda American Brass Ltd., New Toronto, Ont.

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BRONZE—the Architectural Metal of Distinction

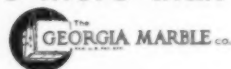
**ANACONDA**<sup>®</sup>  
ARCHITECTURAL METALS  
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**Painting Industry Insurance Fund Building**, New York City. Here is a double curtain wall of Bronze, all in a medium statuary finish. The inner or closure wall mullions are formed of extruded shapes and the spandrels are light-gauge Bronze sheets bonded to micro-sanded, cement-asbestos board. The exterior mullions of rectangular Bronze tubes, with internal steel reinforcement at the outriggers, support the arched skyshades and catwalks at each floor. Skyshades are 1 1/2" thick shells 4' x 3', formed of Bronze sheet with inner stiffeners of Bronze "Z" shapes. ARCHITECTS: Mayer Whittlesey & Glass, W. J. Conklin, Associate Partner, New York. FABRICATORS: Trio Industries, Inc., Bridgeport, Connecticut.

  
*Royalty in Stone*

*Distinguished split face varieties in Georgia Marble, Alabama Limestone, Tennessee Marble, Green Mountain Marble (Vermont) and Pine Log Stone □ Royalty in Stone costs little more than ordinary materials—but what a difference it makes.*



**THE GEORGIA MARBLE COMPANY** 11 Pryor Street, S.W. Atlanta 3, Georgia

**East Point Branch, Fulton Federal Savings & Loan Association,**  
Atlanta, Georgia

**Architect:** Thompson, Hancock & Hackworth, Atlanta, Georgia

**Contractor:** Jiroud Jones & Co., Atlanta, Georgia

**Stone:** White Cherokee Georgia Marble Split Face

**DIVISIONS:** Structural, Nelson, Ga.; Calcium Products, Tate, Ga.; Alabama Limestone Co., Russellville, Ala.; Green Mountain Marble, West Rutland, Vt.; Tennessee Marble, Knoxville, Tenn.; Alberene Stone, Schuyler, Va.; Willingham-Little Stone, Atlanta, Ga.; Consolidated Quarries, Lithonia, Ga.





THE 1961 AIA CONVENTION AT PHILADELPHIA

## ***Re-designing Urban America***

"The theme of this convention is Re-designing Urban America. Short of national survival, there is no more important and timely subject. And it is quite possible that the design and re-design of our man-made environment *is* to a large extent a problem of national survival . . .

"Never before in history has America so needed the design professions. Never before has the opportunity for leadership by the architectural profession been so overwhelming and self-evident.

"We are at the crossroads.

"To say that the architectural profession is now totally prepared to meet the challenge would be self-deluding. Some individuals recognize the need; a small number are qualified to perform; even a lesser few are willing to act. In reacting to the magnitude of the task, we therefore have much to do and far to go. The longest journey, however, begins with a single step. That first step will have been taken if we can but agree on a definition of our professional mission . . .

"Let us find the determination and the sense of mission to move forward towards re-designing urban America."

These are the words of Philip Will, Jr, welcoming delegates to the Ninety-Third Annual Convention of The American Institute of Architects in Philadelphia, Pennsylvania, in April 1961.

Exploring the challenges of urban design and re-design were administrators, philosophers, historians and architects—each sounding the call to the architectural profession to take the first big step that will mean the survival of urban America.



TUESDAY, APRIL 25, 1961

## Introduction

GREETINGS TO THE 1961 AIA CONVENTION. YOUR ROLE AND WORK IN URBAN RENEWAL IS A MAJOR ONE. AND I AM GLAD TO SEND YOU PERSONAL GREETINGS FOR YOUR CONVENTION AND ITS TIMELY THEME OF RE-DESIGNING URBAN AMERICA! YOUR CURRENT INFLUENCE AND WORK CAN RESHAPE THE URBAN LIFE OF THIS COUNTRY, AND IS A CHALLENGE THAT NO OTHER GENERATION OF ARCHITECTS HAS YET HAD. I DEEPLY APPRECIATE YOUR SUPPORT ON THE HOUSING BILL AND THE DEPARTMENT OF URBAN AFFAIRS LEGISLATION.

SIGNED JOHN F. KENNEDY

### Philip Will, Jr, FAIA

Our country and our profession are in a state of serious crisis.

Ours is an urban civilization. An urban way of life. The success or failure of our civilization and our way of life depends on the continued viability of our cities and suburbs.

Time may be running out. Tomorrow's speaker, Lewis Mumford, has warned us in his profound new book that the continued life of urban civilization is by no means assured. Even if our cities are not wiped out in a nuclear cataclysm, there remains the clear possibility that the whole world will become a vast urban hive which, of course, would be another form of death for the cities.

We are all beginning to realize the problem. Dimly we begin to see solutions. We know that a responsible profession of architecture

must play a vital and active part in redesigning urban America.

To meet this challenge to our profession, we must deepen our understanding of the problems involved, increase our competence and learn to work closely with the other professions and citizen groups involved as well as with Government on all levels.

Let this convention be known as the one where the profession of architecture in this country firmly faced its future and dedicated itself to the redesigning of urban America.

It is fitting that we should hear first from the highest official of our Federal Government entrusted with the development and administration of specific programs for housing and urban affairs.

It is no less fitting that the next thing we will hear will be how our British friends view and cope with the problem. The following day we

shall seek, with the help of two eminent historians, to put the challenge into perspective. Their discussion of the culture of the city in its broadest context may not provide us with all the answers, but it will surely help us to ask the right questions.

Our first speaker will be introduced by a man who has done much to shape the course of the Institute program on which we are now embarking, the capable and energetic chairman of the AIA Committee on Urban Design, Carl Feiss.

### Carl Feiss, FAIA

As I stand here, I reflect on my freshman year, years ago at the University of Pennsylvania School of Architecture, trying to get a course in city planning. In those days it was impossible to do so at the University. I first went into landscape architecture, thinking I was going to get some city planning. I found I couldn't. Then went in and graduated as an architect a number of years later.

Times have changed—they have changed in education, they have changed in practice; and the entire context of the work that we are doing in architecture and city rebuilding has changed, has moved ahead in the last several years with remarkable speed.

Our speakers today would not have been on this platform if we ourselves had not changed in our



Above: Dr Robert C. Weaver, Administrator, Housing and Home Finance Agency, first speaker on "The Metropolitan Frontier," the topic considered at the opening session of the Convention. Below: Press conference held for Dr Weaver immediately following his talk. Members of the press, radio and TV attended the conference.



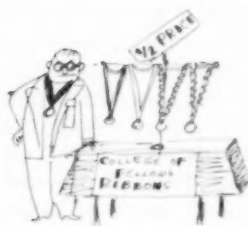
own hearts and in our own ambitions and in our own desire to help our own country and our own communities.

It is a very real honor to present to you this morning Dr Robert C. Weaver, who was sworn into the office by President Kennedy on February 11th, this year, as Administrator of the Housing and Home Finance Agency.

Dr Weaver has had a distinguished career in every phase of housing and community development—as a humanist, as a scientist, as a philosopher, as an administrator and as a very wise man.

This appointment, I think all of us will agree, is one of the finest that has been made in many years.

We look forward to Dr Weaver's participation with us, or our participation with him, with great pleasure for many years to come.



Without running down the many honors which Dr Weaver possesses, I would like to, in a sense, reverse the procedure here, and introduce the architects to him.

These are the men and women, Dr Weaver, who design your public housing projects, your urban renewal projects, some of your FHA mortgage insurance projects, and some of your community facilities projects.

They do a partial job in the building and rebuilding of the United States. They have not yet learned all of the responsibilities which in my opinion they must assume—they have gone a long way. With your guidance and help and comfort and charity, perhaps, we in this profession can effectively rebuild the cities of America, and prevent their being rebuilt as badly as they have been in the past. With your leadership and guidance, perhaps we can find the means of preventing continued spread of urban sprawl and blight and out of our joint activity and cooperation, we can build the kind of America that we need and must have. ◀

# The Metropolitan Frontier

## Dr Robert C. Weaver

*Administrator, Housing and Home Finance Agency*

▶ There is certainly no better city in the country for you to have chosen as the site for a conference on "Re-designing Urban America." For Philadelphia has become a showplace of urban renewal in action—and a demonstration for all the rest of the nation that when citizens decide to work together, they can create a new life both for their city and for themselves.

Some of you probably arrived here yesterday, in time to wander through the downtown area and see some of the transformation which has come about. For those who knew this city a decade ago, it is difficult to believe that so much could have been accomplished so soon. The demolition of the "Chinese Wall" where the Penn Center now stands, the clearing of Independence Mall and the area around Carpenters' Hall did more than let in sunlight and air. They awakened the confidence of this city in its future, and pride in its past.

All across America today are other cities that are, like Philadelphia, the centers of burgeoning metropolitan areas. It is these areas which are the new frontier of the twentieth century.

In our ability to conquer this new frontier, to mold to our needs those things we can change and to learn to live with those things we cannot change, lies our national destiny.

Through our society today runs a dichotomy deeper than many of us realize: A division between urban and suburban thinking which, whatever the historical and economic and cultural and sociological reasons for it, makes no sense in the future we are seeking.

Your conference has centered its attention upon urban America and the design of its cities. It will point the way, I hope, to the accomplishment in many cities of what is being accomplished here in Philadelphia—not just the physical, brick and plaster and concrete things, but the things of the mind and of the spirit.

I hope, though, that it will accomplish something else: An awakening of the realization that a city is no island, entire of itself. The city today is the heart, and in a sense the soul, of a metropolitan area. The suburbs around it draw their life and their spirit from the city's economy and culture.

The reason we are concerned at this stage in our history with re-designing urban America is not because of nostalgia for the "Greene Countrie Towne" of William Penn or any other pioneer city planners. It is because we must revitalize the American city as the anchor holding together our metropolitan areas.

At the rate these metropolitan areas have been increasing this is a matter of concern to the large majority of Americans.



The potatoes were good,  
but my piece of steak was this small!  
(Candid photo  
identifications, p 130)



The Census Bureau now recognizes 212 metropolitan areas, where 113 million of the 180 million Americans now live. Eighty-four per cent of the country's population increase in the last decade took place in these areas. Three-quarters of the increase in the metropolitan areas was in the suburbs surrounding the central cities.

The land adjoining our cities has been engulfed at the astounding rate of a million acres a year. So rapidly have the metropolitan areas sprawled across the countryside that they have begun to merge, one into the other. Dr Jerome P. Picard, in his study "The Metropolitanization of the United States," sees the emergence by the year 2000 of ten super-metropolises with populations ranging from five to twenty-three millions.

If that seems far away in the distant future, consider that the Federal Housing Administration is even now insuring home mortgages that may not be paid off before that time.

The scale upon which architects must think today surpasses anything we have ever known before. Once it was sufficient to design a building capable of performing the function for which it was intended. Today your professional literature is filled with the call to design as well the environment of which that building is a part.

Too often, however, that environment is conceived within the narrow limits of adjoining buildings, rather than the neighborhood or the urban renewal areas. Within these areas we must have unity of design. But it should also be a design that will integrate the neighborhood and the urban renewal area with the rest of the city—and the city itself with its metropolitan area.

Too often, also, the architect has been content with designing in the patterns of the past. If we are to rebuild intelligently, the architect must be thinking in new urban patterns—patterns based not on the demands of today, but on the demands of tomorrow. Quality must be stressed, as well as scope. And at every stage of the redevelopment our standards must be high.

This is one of the major objectives of the new administration in Washington. It is an objective toward which we intend to work through both legislation and administration. And it is an objective which we hope you will share with us.

President Kennedy, in his message to the Congress on the nation's housing, declared: "We must do more than concern ourselves with bad housing—we must reshape our cities into effective nerve centers for expanding metropolitan areas."

The Federal Government, as you know, is already an active partner in rebuilding our cities.

At the start of this year 475 local governments had active, Federally-aided urban renewal programs under way. Currently the backlog of applications for Federal grants stands at \$200 million. And we estimate that communities will demand, and can intelligently use, \$600 million or more each year in their urban renewal programs.

These communities must be assured of continuity in Federal assistance if they are to work out long-range programs for their renewal. To give them this assurance, the President had asked the Congress to authorize \$2.5 billion for urban renewal commitments in the next four years.

One of the first acts of President Kennedy in this administration

was to instruct me to work with local officials in every area to foster a broad approach to urban renewal, in which individual projects would be developed within the framework of an over-all program—a program clearly identifying the city's long-term renewal needs and opportunities.

At the present time 103 metropolitan and regional areas are being or have been assisted by Federal grants for area-wide planning. Through grants to state planning agencies more than 1,500 smaller communities have received Federal grants for planning.

President Kennedy has proposed to provide even greater incentives for the planning which is essential to the sound development of our communities. Under the terms of the Housing Bill, the Federal share in the cost of urban and metropolitan planning would be increased from one-half to two-thirds. This would bring the Federal participation up to the level of the urban renewal program. And it would bring it closer to the level provided for highway planning.

The authorization for urban planning grants would be increased by five times—from the present \$20 million to \$100 million.

One of our most pressing problems, as we are all by now aware, is that of urban transportation. At the direction of President Kennedy, the Housing and Home Finance Agency and the Department of Commerce have joined in an immediate and extensive study of these problems, and of what the proper role of the Federal Government should be in their solution.

At the same time these two branches of the Government have established the machinery to bring about greater coordination in the planning of two of their constituents, the Bureau of Public Roads, and the Urban Renewal Administration. A joint steering committee has been established to make policy. And regional committees have been appointed to translate these policies into operation.

The program will be carried on in urban areas where local and state bodies are prepared to establish coordinated planning that will embrace both highway and general urban plans. Initially it will be on an experimental or pilot basis. But with experience, procedures will be worked out for general application.

One of our major concerns is to provide flexibility in our urban renewal programs, so they can be designed to be of the maximum benefit to the community undertaking them.

Originally, as you know, the urban renewal program was regarded exclusively in terms of slum clearance and housing construction. There was no thought given to the industrial, commercial and cultural needs of community renewal. As an awareness of these other needs has grown, communities have been giving increasing discretion in their use of urban renewal. Now the President has asked that the percentage of urban renewal grant funds which may be used for non-residential projects be increased from twenty to thirty per cent.

Another planning problem which has hampered the renewal of many communities is the constitutional requirement for Congressional approval of interstate compacts.

Twenty-two of the metropolitan areas in the country cut across state lines. The Camden-Philadelphia area, where we are now, is one of them. Over the years the Pennsylvania and New Jersey communities in this area have worked together informally, but their effectiveness has often been hobbled by this constitutional provision.

The President's Housing Bill would remove that obstacle by a blanket authorization of planning activities between states.

As you move today and tomorrow through Philadelphia's living



Henry L. Wright, FAIA



A cab? You didn't!\*



**Dr Robert C. Weaver**



Mr Bendiner, can you draw me?"



laboratory of urban renewal, I hope you will see that urban renewal here has meant more than demolition. This city has what Harry Batten, one of the pioneers of urban renewal here, called "the greatest treasury of old houses in America." Unlike some of our cities, where the bulldozer and the headache ball have gone too far, this treasury has not been plundered.

One of the great difficulties in rehabilitating the older homes in our cities, however, has been financing. Home improvement loans under the Federal Housing Administration's programs now are limited to \$3,500 which isn't enough to pay for the extensive rehabilitation needed by some older homes.

Now, the President has proposed that the FHA insure home improvement loans up to \$10,000 to be repaid over periods as long as twenty-five years. This will enable cities to reclaim part of their housing heritage. And will make it possible for you to design cities with the best of the past woven through the fabric of the future.

I believe that we are on the threshold of some remarkable breakthroughs in urban design—in the relationship between land use and transportation, as well as in construction.

To facilitate these advances, the President has proposed that communities be assisted in acquiring open land to meet the needs of their future development.

Two new programs have been suggested:

Under one, the Federal Government would make grants to state and local public bodies to acquire land for permanent open space—for conservation, for example, or for recreation.

Under the other, the Federal Government would make loans to enable these communities to acquire land which would be used for development as industrial parks, shopping centers or housing in accordance with the needs of the community.

For such programs to be successful, it is essential that communities have a clear idea of how they want to develop. The President's proposals, therefore, require as a condition of Federal assistance that the land be acquired in accordance with a comprehensive urban plan.

Private industry is currently spending on research and development more than twelve per cent of the amount that it invests in plant and equipment—and this is paying off handsomely for the entire economy. Public undertakings involving large commitments of the nation's resources should also be guided and improved by research and experimental studies. For this reason the President has proposed in the Housing Bill that we increase our activities in this field.

He has proposed, for example, a new program under the Federal Housing Administration to assist and encourage the research activities of the home-building industry. FHA would be authorized to insure the mortgages on homes or rental housing incorporating new and promising materials, design and construction methods and involving experimental property standards and standards for neighborhood design.

The President has also proposed a demonstration program under the Public Housing Administration to seek out improved methods of meeting the housing needs of low-income families. And here let me say, in my opinion, a great part of this has to be conscious. We have to learn how to improve houses to a decent standard and yet

do it without the great economic displacement that has typified this thing in the past.

Much remains to be learned about the rehabilitation of housing in urban renewal areas. Another proposed program would enable local public agencies to buy and improve properties as a demonstration of what can be done by private owners. The public agency would re-sell these rehabilitated homes to private investors.

Above all, we must understand that we are dealing with people. It is our intention to develop programs that reflect the needs and aspirations of our people.

It calls for careful economic and social research into the housing needs of the elderly, low-income families, newcomers to the city and others. This also requires studies of the recreation and transportation requirements of a growing urban population.

This has been just an outline of the new tools which this administration would like to place in your hands, to aid in the rebuilding of urban America. In using them, you will need not only the skills of your profession, but the support of the political leaders in the community where you are working.

The sense of civic outrage that gave birth to this revolution in Philadelphia—the second great revolution to be born here—brought about a political housecleaning as well as a rebuilding. None of this could have been accomplished without the leadership of two great men—Senator Joseph S. Clark and Mayor Richardson Dilworth.

Senator Clark is one of the champions of urban renewal in the US Senate. For that reason he was chosen to introduce the administration bill to create a new Department of Urban Affairs and Housing.

The nucleus of this department would be the Housing and Home Finance Agency, which already has responsibilities extending beyond the narrow limits of its title to the whole range of urban affairs.

President Kennedy has made the creation of such a department a major part of his program. It was an idea he endorsed during the campaign, in his State of the Union Address, and again in his message to Congress on housing. For, as he said in the letter transmitting the draft of the bill to Congress last week: "The importance of this area of Federal activity merits recognition by the establishment of the Department of Urban Affairs and Housing."

The support your organization, through your President has given to this proposal, and to the President's housing proposals in general, is deeply appreciated.

Yesterday I testified on behalf of the President's Housing Bill before the Housing Subcommittee of the House Banking and Currency Committee. Our proposals in housing and urban affairs have strong support. But we must all work to make these proposals understandable and meaningful to all Americans. In this The American Institute of Architects can plan an important role.

In your profession—indeed, in this very room—are men of great genius whose imagination and inspiration have triumphed over many another obstacle on the frontiers of architecture. Because of their work the task of rebuilding our cities is already well under way.

It is not often that a nation rebuilds its cities, and when it does it should do it well.

You will have in your hands, in the years ahead, a major part in shaping the urban life of this country. What you do will influence the lives of millions yet unborn for decades yet to come. No other generation of architects had before it such an opportunity or such a challenge.

America waits for your response. ◀



My wife loves conventions!\*



Dick, your cigarette is burning my tux. Dick!\*

Sir William Holford, FRIBA, President,  
Royal Institute of British Architects,  
second speaker  
at the opening session



Chancellor of the College of Fellows,  
Morris Ketchum, Jr, FAIA,  
presents certificate  
of Honorary Fellowship  
to Sir William Holford, as AIA President  
Philip Will, Jr, FAIA, looks on



#### President Will

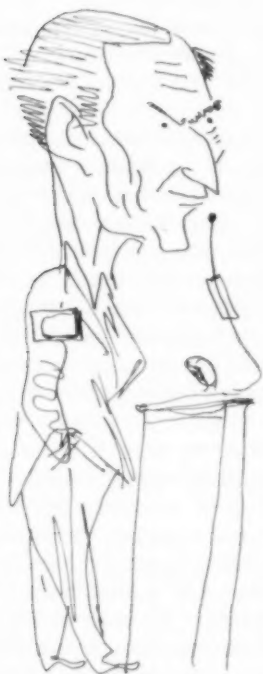
It is now my great privilege to introduce the most distinguished of the many well-known foreign visitors who are honoring this convention with their presence. We are all of us deeply grateful to him for interrupting his busy and important work in England and his native South Africa, to join us here.

We are proud to have him at our convention, for our speaker is one of the great architects and planners

## Oneness of Planning

### Sir William Holford

*President, Royal Institute of British Architects, London, England*



of our time. He has made his imprint on history. The work of his sensitive hands and mind has made its mark on one of the focal cities of our civilization when he contributed to the restoration of London.

As we seek solutions to the problem of suburban sprawl, we look with admiration and envy at the concepts and realization of the New Towns in England, with which he has been so closely connected. I hope our country will be wise enough to reap the benefits of this pioneering work. We, too, must plan and build complete neighborhoods similar to his New Towns.

May I present the President of the Royal Institute of British Architects, Sir William Holford. ◀

▶ An economist, in the old Greek use of the term, is a housekeeper, the word house (or "oikos") covering a political or social institution as well as a single dwelling. The sociologist can tell us how we react to our dwellings and the ways in which they affect us. But the architect now designs the house itself—the enclosed spaces and the passages, floors and roof. He designs also the whole of its outward form and appearance and setting. When the house multiplies to the scale of the village and the city, embracing both townscape and landscape, the architect then becomes an urbanist; and it is about his responsibilities as thinker, designer and co-ordinator that I wish to speak to you today.

You will not expect me, I know, to tell you how to re-design urban America. Some of the methods used here are similar to those which have been used and that will have to be used in Europe and Asia, in Africa, Australia and South America, and wherever cities are expanding. But they are not by any means the same.

Even Professor Galbraith, who is now in Delhi, as Mr Ambassador Galbraith, could not have offered you solutions to your own problems, had he been addressing you today. Still less could Le Corbusier on Thursday, although more than anyone in the modern world, he has prompted architects to think about the house and the city. Architecture and city planning are social arts as well as being technologies and big business—let me underline that—and American society, American industry and the American economy all provide a different background for the architect's designs and images to what obtains elsewhere.

What I hope I can do is to expose some common trends and some particular attempts to improve the quality of urban life in various parts of the world. I shall speak only of what I know, either through personal observation or through being myself involved in the proposals concerned.

This may limit the range of my remarks, but it will make them more substantial and in any event, you will hear tomorrow from two urban historians—two urban philosophers, in fact, of much greater range and analytical power, namely, Bruno Zevi and Lewis Mumford. How great their range is can only be judged by those who know Zevi's "Architecture as Space," and those who, like myself, read Mumford's "Sticks and Stones" at the beginning of their career, and



Phil, you'd better tell them you're not entered in the 4th at Pimlico. They're placing bets on you"



"The Culture of Cities," fourteen years later, and who are now reading—for I cannot believe that anyone has yet reached the stage of putting it back on the shelf—his most recent and most mature reflections on this subject, "The City in History."

I cannot suppose that you would have paid me the high compliment of asking me to give this address, if you had wanted me to generalize or to exhort. So I shall stick to actualities, and give you my own conclusions, however imperfect they may be. I should not like you to say of me afterwards, as was said of a certain chairman of committees: "He touched nothing which he did not adjourn."

I shall start with the pedestrian, for the simple reason that, except as a pedestrian, you cannot experience architecture. And without architecture, there is little point in the city as a form of civilization and culture.

I am not referring to architecture as a precious intellectual exercise, but rather, as Susanne Langer described it in her book "Feeling and Form": "... the total environment made visible." There is little doubt that both in new and in historic towns the status of the pedestrian has been drastically lowered, his safety reduced, his pleasures curtailed.

Even in Venice, a pedestrian city where people from Detroit and Birmingham and Sydney and Johannesburg, who would not walk a hundred yards at home to buy a packet of cigarettes, will cheerfully tread hard pavements for hours, because there is always something interesting to see—even there the pedestrians' privileges have recently been threatened.

It is now becoming clear that the pioneering stage of traffic engineering is over, as far as the more highly developed countries are concerned. The limitations of the high-speed motorway are recognized. But progress with the infinitely more difficult technique of *deceleration* has not gone very far. By this I mean the breakdown from high velocities to pedestrian speeds and to normal methods of urban circulation for large numbers of people. The most triumphant and spectacular advance in this technique was the safe descent of Major Yuri Gagarin from space, where he had circled the globe at supersonic speeds, and it needed immense resources to achieve it in a single instance. The far more common problem of deceleration is in the field of mass transport—from jet planes to the slow queue in the customs shed, from the expressway to the shopping street. (As our A. P. Herbert said the other day: "It's fine to shoot a man into space, but we pedestrians are more interested in getting safely across the road.")

This paradox is familiar to all travellers by air. Distances between one airport and another, given jet planes, fair weather and a high degree of organization, are being annihilated. But the time taken for increasing numbers of people to concentrate at the town terminal, to be herded into coaches, driven through the city and out of it, regulated—with their luggage—through larger and larger airport buildings to more and more distant exit gates, and finally, by another bus, to be packed into the plane itself—this process is becoming longer and more tedious.

I speak with feeling, having recently experienced such a journey four times in a day between Rome and the new Leonardo da Vinci Airport at Fiumicino, due to a booking error. I thought of Leonardo's project for Milan in 1496, or thereabouts, to establish two levels

of circulation, the lower one "for servants and baggage trains," the upper one—the real *piano mobile*—"where gentlemen could meet, converse and admire the architecture of the city."

An even more obvious problem, and one equally difficult to solve, is that of deceleration from one expressway to a whole network of local roads, and to the parking place and the footwalk—where the motorist himself turns into a pedestrian; in other words, the descent from forty-five miles per hour to nothing.

To achieve this successfully, traffic engineering is not enough. It is a question of town planning. Yet in many countries both engineers and administrators are still wearing blinkers; and the architects are only now beginning to pull them off.

I was enormously interested to hear Dr Weaver speak just now, because it reminded me of the beginnings of our own Department of Urban Affairs in 1943 during the war, when, as Dean Holmes Perkins will probably remember very well, we were called the Ministry of Town and Country Planning, and since then we have changed the name to the Ministry of Housing and Local Development, and worst of all, we are constantly having arguments with the Ministry of Transport. May I say that I hope if you do have a Department of Urban Affairs in this country, it will include transport with the other aspects of planning and building.

In Britain and in some of the Commonwealth—I now have to say "ex-Commonwealth"—countries such as Australia and South Africa, there are historic reasons for this. They were discussed at the recent Newcastle-on-Tyne Conference on "Urban Survival and Traffic" by Colin Buchanan, Senior Inspector for the Ministry of Housing. He is an architect and engineer, and he conducted the recent Piccadilly Inquiry. Buchanan pointed out that the civil engineer was first in the field and dealt with the need for all-weather surfaces to roads, next with dust, and then with modest adaptations like widenings and improving curves.

From there he moved by way of bridge reconstruction and major alignments, to designing and executing the completely new highways that in our country were provided by the Act of 1919. As the Road Fund was "national money," it could be used only for "national" traffic; that is to say, for schemes that would assist the flow of through traffic and paid very little attention to local traffic.

Buchanan ended his talk saying: "There is an absolute one-ness of traffic planning and building planning," and said, "... in its essentials it is architectural design on a big scale—so big, in fact, that there is room and need for all the constructional professions to collaborate." This, of course, is bringing wisdom to Philadelphia which is as bad as bringing coal to Newcastle. But I think it is a point worth making.

This collaboration, which is already notable in Switzerland and Sweden and West Germany, and which (in its landscape aspect at least), was common in the USA a century ago, seems to me vital for the future of the city and also for the future of architecture.

Speaking for myself, I find that more than half my jobs are not solely architecture, but really supply the architectural content of projects which are largely civil, mechanical, traffic, electrical or nuclear engineering.

In formulating the programs and the settings of these projects, and in anticipating the final form, appearance and finishes, the architect may not always provide the meat in the sandwich, but he makes it, in human terms, digestible. He may also make it infinitely more significant.



Sir William Holford

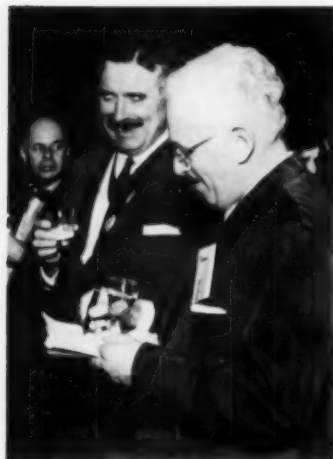


Don't make me laugh with my mouth full, Herbert!



Norman Rice, John Harbeson,  
Eugene Ormandy

**Sir William Holford, FRIBA**



Joseph Watterson and George Vernon Russell watch Al Bendiner sketch for the *Journal*



The problem of the pedestrian and his architectural environment is, of course, very different in new and in historic cities. I would like to give some examples, therefore, from England, Italy and Brazil.

London, at the moment, is particularly excited about the problem of pedestrian segregation, both horizontally by traffic-free precincts and reservations, and vertically by establishing more than one level of circulation. Parks like Regents Park—a square mile of trees and grass and water and playing fields, lying in the midst of heavily built-up areas and offering a complete escape from the bricks and mortar and other urban pressures—are being strongly defended against invasion, not only by the Royal Fine Art Commission, but by scores of civic and preservation societies and other voluntary bodies.

Abercrombie's proposed precincts of 1943, one for the University of London and one for Westminster (including the Houses of Parliament), are still on paper (or in balsa-wood, foam rubber and perspex). But the London County Council has done wonders, in its schools and housing estates, to preserve the human scale in spite of increasing size and density, and to preserve the pedestrian in spite of increasing car ownership.

The new project at Deptford, for example, which starts construction soon, puts the majority of its 1300 buildings into a form of city wall eight stories high. Some sections of the wall face the river, others surround large internal gardens in which two tower blocks of flats are located, disposed at right angles to one another. As public transport is convenient, only fifty per cent garaging is being provided at present, either under the buildings or in ground floors. But overhead pedestrian walks link all the blocks and pierce the "city wall" in places to give views of the curving River Thames. They also give access to old people's dwellings at the same level and connect with a shopping center.

There is some resemblance in scale and comprehensiveness to Fresh Meadows, New York; but Deptford is a public development project. That is why I mention it—on the site of an obsolete area, partly industrial. It is not a private investment, and when completed, it should provide an outward-looking example of urban living at its best, in what has hitherto been a very much decayed district.

The most intractable problems of pedestrian segregation are, of course, nearer the historic centers. Reconstruction after war damage has been slow and unenterprising in London, as compared with Rotterdam or Warsaw or Hanover. You know all about that from the reports of Leo Grebler and other observers from this side of the Atlantic. But there is one slight advantage in moving slowly, and that is that you can see more easily where you are going. The exasperating delays in the rebuilding of the Barbican area, and around St. Paul's, have at least given the public a chance to say what they don't want, and the architects an opportunity to demand more comprehensive programs and more enlightened patronage.

It seems funny for architects to be demanding more enlightened patronage, but that is, in fact, what I spend three-quarters of my official life at the moment in doing.

All of this feeling, this climate, came to a head at the extraordinary Piccadilly Inquiry—and I will say more about that in a moment.

My own project of 1956 for the surroundings of St. Paul's has just

started construction, after much argument in Parliament, the press, the pulpit and among the people. It is really a very small thing. It contains just one-tenth of the floor space of Rockefeller Center in New York.

Apart from esthetic considerations, its main significance is that it will be a piece of the City of London designed for the pedestrian. He will not come across any automobile, moving or standing; he can circulate in spaces designed to show him new, interesting and sometimes unexpected views of the Cathedral; he can take an elevator and look down over St. Paul's and the river; or he can cross Newgate Street from the shopping center by a bridge, and eventually join the elevated walkway by London Wall to Moorgate—half a mile away. This project has now been officially approved and it is just starting.

The use of a new level of circulation in London is not new. It was just over a century ago that the City of London and the Great Western Railway permitted a cut-and-cover subway from Paddington to the Farmington Road. The experts said then that the public would never descend stairs in order to climb them again at the end of their smoke-laden journey—for only steam engines were then used.

But the public did, and in ever-increasing numbers; and the Metropolitan was the forerunner of the Underground system of London, with its deep-level tubes, without which the public transport system, had it been left to the narrow streets on the surface, would have been grossly inadequate.

There is similar opposition today to the upper-level walkways, and it comes mainly from the traders, who fear the loss of custom and the devaluation of shopping frontages. But the ordinary citizen is coming to see the logic of a situation in which the street level, with its noise and congestion and diesel fumes, its barricaded sidewalks—to prevent them from being killed—and its constant interruption by service entrances and loading docks, has no longer any freedom for the pedestrian whatsoever.

The architects in the London County Council are standing firm on this principle. Applications for building permission in the Barbican area must now make provision for pedestrian entrances and shop windows at the upper level. External steps and internal elevators will lead up from the street level; and escalators will be installed when the traffic is heavy enough to justify them. This method has, in fact, already been successfully installed in Stockholm.

The great failing in London, however, is that the architecture is not worthy of the planning improvements. There has been a decline in commercial and private patronage; and the local authorities cannot afford to carry out designs for more than a few key points such as the South Bank group around the Festival Hall, which is now being completed by a smaller Concert Hall, an Art Gallery and a riverside terrace.

It is a curious fact that in London the average buildings used to be small, particularly in the Eighteenth and Nineteenth Centuries, while the special buildings, such as churches and institutions, were large and conspicuous. The skyline was therefore varied—even fantastic—and the city had what Kevin Lynch calls "a high degree of imageability."

Today the average office and commercial buildings, and most of the urban residential blocks, are higher. They stand about like huge filing cabinets; and it is the special buildings, those that can afford to include some public space in their composition, and thus comparatively low in height, and much more human in scale—it is these special buildings that appear like jewels in an otherwise drab and overpowering setting.



And furthermore, Fellows,  
I like maroon ribbons!



Anni Albers

The British public evidently feels that it is missing something. Hence, the importance of the Piccadilly Affair. This was certainly one of the most curious episodes in the post-war development of London.

You have probably read all about it in the *New Yorker*; and I will only refer to aspects of it which are relevant to my theme.

If Jack Cotton had not advertised his design for a new building on the Monico site, containing a large flat advertising panel about 170 feet high, facing the Circus, and with a crane on top to change the illuminated signs, I doubt if it would have caused more stir than the replacement of any other commercial building. But public opinion was, by now, very much on the *qui vive*; and Piccadilly has a literary as well as a visual mystique, not only in Britain but in the furthest reaches of the Commonwealth. There was a public outcry in Parliament and the press, and the Minister of Local Government held a Public Inquiry, in spite of the fact that the application had already received planning permission, and that half the site had already been demolished in expectation of immediate rebuilding.

There was thus a defendant, but no official prosecutor; and it was left to the Civic Trust, a voluntary association devoted to urban amenities, to spread an anonymous umbrella over all those who felt strongly enough to give evidence in opposition to the project.

In fact a great many architects, writers and artists appeared as hostile witnesses. The Inspector was Colin Buchanan—himself an architect-engineer—and his report to the Minister at the end of the Inquiry is one of the significant documents in the history of British town planning.

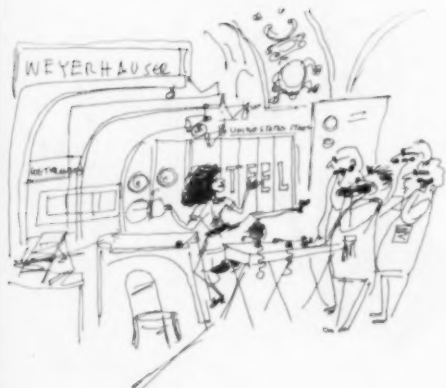
The sequel is not yet complete.

I was subsequently asked by the London County Council to prepare a comprehensive scheme to improve traffic circulation, segregate pedestrians, reduce the height of the illuminated advertisement panels, and define reasonable and attractive sites for rebuilding. This I have done; and my proposals are now being somewhat usefully considered by the chief developers concerned.

Complete pedestrian segregation has proved impossible without drastic changes which would remove the ethos and, incidentally, the Eros, from Piccadilly Circus.

What I have proposed is to retain the ground-level sidewalks—where the buses stop and the Regent Street and Piccadilly shop-windows remain—as a sort of arrival and departure platform. A few feet above street level is a pedestrian piazza from which the whole setting can be viewed—both the formality and the “honky-tonk.” Two new levels of circulation are then provided; one underground, as an extension of the existing concourse, and with entrances under cover to all the stores and restaurants around; the other, about twenty-two feet above street level, containing a public gallery, with coffee shops and arcades facing onto it—in the style of the *Galleria* at Milan or the Burlington Arcade. The gallery penetrates the building blocks on three sides north, east, and south, and will later connect with a number of subsidiary parking garages, a winter garden and a series of upper-level shopping streets in Soho and along Shaftsbury Avenue.

The formal elements of the Circus, including the quadrant of Regent Street, are kept unchanged. So is the Shaftsbury Memorial,



designed by Gilbert, the "Angel of Christian Charity," which Londoners have christened Eros—the little God of Love.

These proposals have had a good reception from the public, and if they go through to execution, the building on the Monico site will be designed by Walter Gropius and my university colleague Richard Llewelyn Davies, working together.

I think the moral of this tale is that civic design has to be recognized and fought for. Otherwise, it can easily drop out of the redevelopment process altogether. Client and architect both have to care profoundly what the citizen and the visitor experience when they come to the center of a city; and if I may say so, this is what makes it so very interesting to come to Philadelphia at the present time.

The New Town has rather different objectives: It must be the product of a design team if it is to be produced at all. The reputation of their architects and engineers and managers are at stake. Chandigarh and Brasilia are identified with well-known designers—Albert Mayer, Nowicki, Maxwell Fry, Jeanneret and—predominately—Le Corbusier, in the one case; Lucio Costa, Niemeyer and Cordozo in the other. The smaller towns are more anonymous, but anyone who visits Britain should see Harlow with Frederick Gibberd, Stevenage with Leonard Vincent, and Cumbernauld with Hugh Wilson.

The pedestrian town center at Stevenage, for which Clarence Stein and Gordon Stephenson were largely responsible in idea, and which the public has backed against the opposition of the traders is, I think, a great success. It is much more lively and less forced than Vallingby. Cumbernauld is a modern hill-town. It is compact, it is urban and it is splendidly terraced on its uneven site, and has an organic sense of design. This sense of design is noticeable by its absence in the otherwise pleasant British New Town architecture. Stevenage is going to be very different from the others.

But it is Brasilia which, even more than Chandigarh, measures our city-building capacity in the middle of the Twentieth Century.

This federal capital city is as open to criticism as it is to the sun and the wind. It exposes itself like the skeleton of a huge dragonfly on the red dust of the central uplands of Brazil. But the skeleton is a stupendous beginning and not, like Persepolis or Timgad, a relic of the end. Economically, it has been a drain on the resources and development of the rest of Brazil; socially one can only describe it as a piece of extreme bravado.

The regional planning has not kept pace with the growth of the main government center; public and cooperative housing, in the first of the big superblocks to be constructed, is somewhat stereotyped and stiff, and the tree-planting program is much behind schedule, which doesn't yet make sense. You see, the superblocks were intended to be surrounded by at least eight rows of trees—the reverse of London's squares, with trees inside.

To the visitor, Brasilia shows none of those qualities which make Istanbul or Rome or London, an endless fascination. It is all too new, too quick, too immature to be experienced, as it were, in depth.

But it is a city—a true metropolitan capital city, vaguely desired for 140 years or so, conceived suddenly in 1957, and after three years of stupendous labor, born fully fledged, and inaugurated, on 21st April of last year.

You may say that it should never have been attempted; you may predict its early decay or, worse still, an early collapse into formlessness; or you may simply dislike the architectural symbols that have been created by Oscar Niemeyer—the swanlike columns, the enormous decks, the plain and inverted shells and the uncompromising



No, Julian, this one has the caviar.



Ezra Stoller

vertical slabs. But what he has done has been to print the image of the new city with equal vividness on the minds of the fashionable world of Rio de Janeiro and the consciousness of the Indians in the undeveloped hinterland of the Mato Grosso.

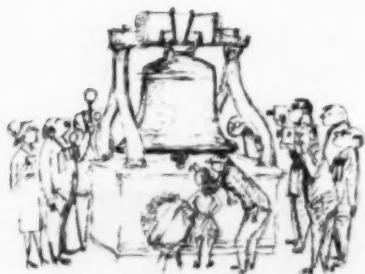
Personally, I don't agree with these criticisms. I think the idea of the central upland city was right and necessary—as inevitable in its way as the founding of Constantinople. And I believe its form, devised by Lucio Costa, will survive its growth and be improved immeasurably by the tissue which the present bone structure and arterial systems will build on its soul. But prophecy is not important at this point.

What matters most is the accomplishment itself, namely, a large-scale demonstration of the control which architectural imagination can establish over an environment. Here, at Brasilia, creative force has been used on the largest possible scale—the scale of a complete city; not just the cautious placing together of slow-growing housing estates and neighborhoods on an existing nucleus, as in the British New Towns, nor the setting up of a diplomatic compound in a charming garden city landscape such as that of Canberra, the Federal Capital of Australia—which is now an even more intensive garden, but is still waiting to become a city. But Brasilia is the transformation of a desert into a completely new center of government, of consumption and of culture.

Moreover, it is a city which has anticipated traffic congestion, instead of waiting for it to become a problem. Householders and citizens have their free zones of circulation; and as the concentration of building increases, segregation is achieved, first on two levels and eventually on three. The main arteries are clear and sufficient. The town is, in fact, a nerve center as the spine road of Brazil that stretches two thousand miles from Belém to Pôrto Alegre. Everywhere, outside the enclosed neighborhoods, there is a sense of space, of looking out to the future and to the distant physical horizons of the Brazilian tableland. This is a splendid gift to a young nation, even to one which is accustomed to the dramatic but overcrowded chaos of Rio de Janeiro.

A few conclusions: The architectural potential which can build up a new environment when it is given the chance, and which was in fact used, layer by layer, to construct the great cities which we now call historic, is today finding it harder and harder to get a hearing in those cities.

Rome, for example, is a city so rich in history and architectural association that one can visit it every year and never fully know it. Preservation and maintenance have done much for Rome in the last forty years, and sheer monumentality still overtops the slums and the traffic. But preservation is piecemeal; it is not comprehensive. It does not control the litter, neither the small litter of the automobile age—for example, in the Piazza del Popolo, or on top of the Spanish Steps—nor the gigantic litter of ribbon development and suburban sprawl which is gradually choking the historic city. There seem to be no multi-level public parking garages nor any recent buildings designed entirely to swallow their own and visitors' vehicles. But the parking sign is in nearly all streets and squares and parks; and every architectural view has a mechanical foreground. The "City" is beginning to disappear. Only in a few places, such as the Piazza of St. Peter's



President Will presents the AIA's Craftsmanship Medal to Anni Albers

and the Piazza Navona, is civic design still recognizable. And only in limited new areas, such as the Olympic Village, with Nervi's Palazzetto and viaduct, and Lugli's hostel for foreign students near the Stadium on the other side of the Tiber, is the contemporary citizen given any idea of what the modern architect can do for him.

Last September in London, Professor Galbraith discussed this problem over the radio and said one or two things which are perhaps more convincing as coming from an economist than from an architect. So let me put the first of my conclusions in his words: "One of the consequences of the attitudes associated with the competitive model is the tendency to deny the architect control of his esthetic environment . . . I wonder if St. Mark's might not lose some of its charm if the Piazza was surrounded by a large number of petrol stations and pubs? Of course, it would; and this is the consequence of removing from the architect any association or relation to his environment." (He had just referred to Saarinen's Chapel and Auditorium, and their immediate surroundings, on the Charles River, at Cambridge, Massachusetts.)

"Planned obsolescence is also inimical," he went on, "to close relations between the artist and good design in industrial life. In the past, designs that were good lasted a long while; and I suspect that was one of the reasons why they could be good. If one has to change design year after year after year, I suspect that one exhausts the reservoirs of artistic talent in the community."

I must say that I find proof of these contentions all over the world. I have had something to do with architectural organization in Australia and in South Africa recently. In both places, particularly in Melbourne and Perth, in Australia, and in the Pretoria—Witwatersrand complex in the Transvaal, South Africa, local "schools" of architectural practice—which are something different to teaching schools—are beginning to grow up. I mean the school of similar objective and idea among a number of individual designers.

The South Africans, in particular, are strongly organized professionally; and it is a tragedy that just at this stage government policy has produced an ideological crisis and a withdrawal of investment which has put many highly interesting developments on the shelf—at any rate, temporarily. One very large scheme is, however, going forward, and that is the removal of the cultural and civic core of Johannesburg from the old restricted center of the mining camp of Paul Kruger's day, to a new commanding site on a hillside about a mile further out. The whole of this scheme is architect-inspired and directed; and, like that of Philadelphia, it is both immediate and long-term.

Crises in politics and foreign policy have a way of making environmental design seem unimportant. Suez, Algeria, Cyprus, Laos, Cuba, withdrawal of South Africa from the Commonwealth, and in fact, all the consequences of nationalisms and the cold war, are crises of government. My strong feeling is that the quality of life in our cities and your cities, the environment of the mining centers, the shanty towns and the slums, the condition of a society in which—as Dorothy Sayers remarked in "Creed or Chaos"—consumption has to be artificially stimulated in order to keep production going, and is therefore a society founded on trash or waste—all these are intimately related problems; they are also part of government.

The architect cannot solve them; but if he took a more active and pervasive part in helping to solve them and in opening a vista to a more interesting future, I firmly believe the crises would be infinitely less acute. ◀



President Philip Will, Jr., FAIA



Norman, I really don't think you should tell that story again\*

## Special Award to Edmund R. Purves

Edmund R. Purves, FAIA, former Executive Director of the Institute and now Consulting Director, received the accolades of Convention delegates at the Annual Dinner when he was presented a special award in appreciation for his years of service to The American Institute of Architects.

The citation, emblazoned with the AIA's gold eagle and printed in red, reads:

"Edmund R. Purves, FAIA: Architect, soldier in two wars, distinguished community leader, charming author and raconteur, and most of all architectural statesman, in gratitude for directing the destinies of the Institute from 1949 to 1961."

In accepting the citation, Purves admitted that he was unprepared and surprised by the honor. "I am very much afraid," he said, "that there is nothing that I can say that can possibly equal these very wonderful words that I have just heard."

"I can only accept this in all humility and gratitude for the privilege that I have enjoyed in serving a profession and organization which I love."

The applause that followed was an indication that everyone present felt the same about Ned Purves as President Will did when he introduced him as "a man who warms the heart and stimulates the head."



# Culture of the City

Bruno Zevi

WEDNESDAY, APRIL 26, 1961

Vice President Henry Wright, FAIA

The first speaker this morning is Professor Bruno Zevi. He is one of the foremost living architectural critics. He is both a graduate of the School of Architecture, University of Rome, and graduate of the School of Design, Harvard University. He holds an honorary degree in architecture from the University of Buenos Aires, as well as an European prize for art criticism.

At present Mr Zevi is the architectural historian of the University of Venice, Italy. Among his other accomplishments, he was editor between 1945 and 1955, of the magazine *Metron*, a renowned magazine responsible, among other things, for the dissemination throughout Europe of the ideas of Frank Lloyd Wright.

In 1955 he became a publisher and editor of *L'Architettura*, which is now the leading review of modern Italian architecture.

He is the author of a number of books, among them being "Architecture as Space," and his most important contribution is the "History of Modern Architecture," a monumental work used as a standard text in Europe and South America, which is now being translated and prepared for publication by Horizon Press. His most recent book is a biography of Biagio Rossetti, architect and town planner of Ferrara.

I can think of no one better qualified to speak to us this morning. Ladies and gentlemen, it is my privilege to present to you Professor Bruno Zevi. ◀

▶ My gratitude to the President and friends of the AIA for the invitation to participate in this panel is so much greater because I have a few positive things to say and many questions to raise.

Such questions, I fear, will have to deal with the fundamentals of a contemporary culture of cities. I have been trying to stay away from them and to concentrate instead on specific problems. I had prepared a series of slides documenting what we are doing in Italy and in Europe, but then I realized that in the evaluation of each specific case, be it the Roehampton development in London or Vallingby near Stockholm or the most recent Italian settlements, the same old questions emerge. They concern the dimension of the modern city, the architects' role in the process which goes from city-planning to city-making, and the philosophy of urban renewal. Unless we reach some common views on these issues, it will be difficult even to understand one another.

Consider, for example, Brasilia. We have heard the most unconditional praise of this capital city, and also the most violent criticism. This happened because we started from different perspectives on what a city is or should be today. Again, take the case of the satellite communities on the periphery of the metropolis: Is this the right way to cope with city expansion and, if not, do we have a better way? As for urban renewal, it is needed in Los Angeles and Detroit just as much as in Rome and Venice, but its meaning is totally different here and there. Sure, it is easy to agree on official platitudes such as: "In cities of historical value, the respect for the past should be balanced by the needs of contemporary society." But when we come down to how to reach such equilibrium, the divergence of opinions is very strong in Venice and in Rome, and perhaps also in Philadelphia.

This is why I consider this panel and the discussions of this convention extremely pertinent also for the future of European cities. The American contribution is needed in Europe and in the world now more than ever before. During the present period of western prosperity, it is no longer a matter of money or material help, but of ideas and methods. Perhaps another Peace Corps is needed, made up of architects and city designers.

Well, where can we start from to understand what a modern city is? Oddly enough, I started way back in 1492, just the year of the

discovery of America. This is what happened: A few years ago, I was reading the famous historian, Jacob Burckhardt, and all of a sudden I was struck by a sentence. After visiting Ferrara, a town between Bologna and Venice, in 1860, Burckhardt wrote: "Ferrara is the first modern city in Europe." He did not give any explanation for this amazing interpretation. I looked into town-planning literature, but found very little about Ferrara. Many authors were repeating Burckhardt's sentence, but none would explain the reasons for it. Finally, I decided to devote a few years to the study of this town. Last year, on the centennial of Burckhardt's statement, I published a book about it. In a very few words, these were my three conclusions:

1 Ferrara could be defined as "the first modern city in Europe" because there was a man who in 1492 designed a master plan for its expansion. He made the city three times as large as it was during the Middle Ages and the early Renaissance. It was, in a way, an open plan, because the territory urbanized in 1492 has never been completely developed even today. This approach was certainly new, and in basic contrast both with the pragmatic attitude of the Middle Ages, when planning and building were almost synchronous activities, and with the Renaissance habit of inventing abstract, ideal, and static cities.

2 Such an extensive plan could not be implemented throughout by a predetermined third dimension. The planner of Ferrara could not build the whole town; he had to have some confidence in its natural growth, and leave something for future architects to do. But he was an architect himself, and knew that a plan is meaningful only when it gets a third dimension, that is, only if architects make it true. And here was his genius. He was able to identify the few key structures of the new town that would guarantee for four centuries and a half the urban pattern. Mind you: These focal points were not monumental plazas or princely roads, but sometimes very small buildings at the corners of secondary streets which, even when isolated, would suggest the image of the city. A flexible image, so that it worked, yet a precise one, so that it could not be betrayed.

3 Lastly, this man, Biagio Rossetti, spent about ten years developing the new section of Ferrara, but then he spent about twenty years in renewing the old city. At the end of his life, in 1516, he had integrated the old city with its addition, thus creating a new modern organism.

There it is again. Ferrara was a modern city because it grew coherently in relation to the same basic problems of any organic culture of cities: The measure of the city, the passage from its plan to its architecture, the approach to urban renewal. The answers are naturally different, but the main questions remain, perhaps, the same in 1492 as in 1961.

Let's then tackle the first of these three questions: The measure or dimension of the city. I may be wrong, but I have the impression that our urban culture went to pieces because architects were unable to see that a city could have a form even without having a dimension. They are not to blame; the notion of form had somehow been dependent on the notion of measure throughout history; and therefore, town planners tried to impose on the modern city a dimension which, however big, was always too small and deceiv-



President Will presents Earl H. Reed, FAIA, with Edward C. Kemper Award, during the Awards Luncheon



Lewis Mumford and Bruno Zevi at Press Conference

ing. All of the nineteenth century culture, which continued deep into the first half of our century, suffers from this psychosis about the size of the city. It is indeed surprising: Just at the time when modern technology was destroying the mechanical justification and the social function of an urban measure, its determination became the ideal and purpose of town planners.

You will remember that "The Art of Building Cities" by Camillo Sitte was published in 1889. The garden city idea, by Ebenezer Howard, became the official doctrine of town-planning a few years later. Thus, the utopia of an industrial autonomous community found its historical mirror in the idealistic interpretation of the agricultural autonomous community of the Middle Ages.

A similar approach was applied to the metropolis. Looking at the successive town plans designed for London, Paris and Rome in the last one hundred years, one has the impression that the chief concern of the planners was to impose a dimension on the city. The old walls were destroyed; they tried to build new ones—never mind if they consisted of greenbelts instead of brick and stone.

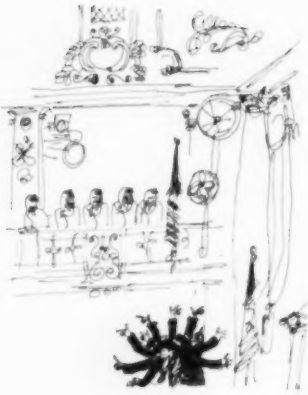
The theoretical ideal became the self-sufficient settlement in a self-contained city form. Now this kind of vision may continue to work for small towns, but it looks anachronistic not only for the super-metropolis, but also for the metropolis between one and two million inhabitants. We see in Europe that people resent the artificiality of this kind of overgrown villages added to cities, because they cannot offer the benefits of the old town, and deprive them of the advantages of the metropolis. Moreover, a city with its high buildings at the center, lowering down to the periphery until it merges with the country, is a sort of pyramidal structure of an oligarchic society. It cannot embody a democratic society with our contemporary technological instruments.

I think that we should recognize, sad as it may seem, that our modern city has no more a dimension, or at least we do not know how to measure it.

Once we have recognized this fundamental character of the modern city, we can interpret it in two opposite ways. We can repeat that the city is doomed and disappearing, because the suburban sprawl nullifies the difference between town and country and amalgamates the whole territory. There is, however, another hypothesis: The city is still there, strong and alive, maintaining its social and cultural functions, but it is looking for a new urban form which has nothing to do with the old one, because the new urban form is dynamic, sizeless and continuous.

It may be hard to discover and express the connotations of this new urban form which is so different from the ones of the past. Perhaps we could apply to it a designation used in contemporary painting: A-formal. However, we should not be afraid or impatient.





And when we get home,  
Mr Rado, I want you to wear  
your ribbon every night  
at dinner"



Executive Director,  
William H. Scheick

A painting by Jackson Pollock has a logical and severe composition, even if it has nothing to do with the laws of academic composition. Schoenberg's music is firmly organized, even if, when compared to the musical tradition, it sounds chaotic and arbitrary. The same is probably true of the modern city: It has a structure, a new and powerful form which we have up to now sacrificed to a nineteenth century ideal which is dying, once and for all, with Brasilia. It is the challenge of contemporary city designers to uncover this kind of a-formal structure and let it free to grow.

So my first question is: How can we identify this new sizeless urban form, so essentially different from the traditional, static city that we all know by now as obsolete and bleak?

This question brings us into the core of the second problem: The relationship between city planning and city-making. The architects are, in this phase, the real protagonists of the city. But this does not make the situation much easier. In fact, modern architecture, in spite of its great achievements, seems to have fallen into a state of confusion and eclecticism. Without some agreement on architectural language, is it possible to re-design a coherent urban scene?

When we look at the history of Western civilization, we see that architecture either preceded or was simultaneous with town design. That is to say, all space-conceptions in towns reflected and translated in bigger scale space-conceptions which had been embodied in some building. I do not assume this to be a divine law, but it is a datum worth considering. Medieval town-space is identical with medieval architectural space; the pattern of Ferrara is the same as the pattern of its buildings; this is true for Fontana's scheme for Rome and for Haussmann's Paris. A perfect convergence of planning and architectural thinking is to be found in Wright, or LeCorbusier, or Gropius, or Mies; that is, in the urban theories formulated between the two world wars. Does this convergence of research and criteria still exist today? And, if it does, which are the buildings that express a space-conception capable of being magnified in city scale? Is it the Seagram Building or the Guggenheim Museum? Idlewild or Ronchamp?

So far as we can see, the International Style ideal of isolated, pure, transparent prisms in space has been, if not denied, at least complemented by a tendency towards expressionistic plasticity and by a sort of Neo-Baroque inclination for visual continuity through undulating serpentine. I do not think such plurality of expression is necessarily negative. In the process of disclosing a new city form, richness of architectural language may be interpreted as a happy event. I have a liking for the architects who, when planning or re-designing a city, leave some problems unanswered, trust the natural growth, refuse to be dictators up to the window-curtains and the flower-pots. This liberal attitude seems congenial with a democratic approach, but to what extent can it work? One can visualize a sizeless and formless city of the future, just as beautiful as a Pollock or a Schoenberg composition, made true and vital by a various, audacious, personal architecture that, again taking from painting, we could denominate "action-architecture." But, in order to achieve such a challenging purpose, architects must be able to seize the present great opportunity to remould our cities, they should

think in bigger terms, they should reorganize the profession so that it becomes the driving and promoting power of the entire building industry.

And here I am afraid that too many of our colleagues, at the very moment when we can win and become the leaders of the building industry, retreat, give up, are tired, for I don't know what neurotic reasons. They seem to be content to continue to be a minority report. They stop at Mondrian and Arp, or are bemused with stylistic details, vernacular evasions, neo-Art Nouveau, neo-historicism, filligree and other architectural delights. You know that I have hailed architecture's emancipation from the doctrinaire of the thirties. But such freedom was won to meet new and bigger tasks, to extend architectural research in city scale, and not to indulge introversion and individual idiosyncrasies. Urban design is not an architectural cosmetic. Within the different sectors of the new a-formal city we should have a coherent sound and eloquent architecture to produce a vital third dimension. Let's remember that the degree of resistance of the third dimension is the barometer of the validity of an urban pattern. Sixtus' scheme for Rome is three-dimensionally so strong that not even Mussolini could destroy it, although he tried. But the small street of the Borghi leading to St Peter's were not so strong, and the crime was committed.

My second question, therefore, is: What kind of interaction is there of different architectural tendencies in today's city-making?

The third and last question, urban renewal, is perhaps only a consequence of the first two. But it has difficulties of its own. I hesitate to offer any conclusions based on a quick look at present-day American cities. But since my arrival in California, I have toured the major large-scale renewal projects in Los Angeles, San Francisco, Chicago, Detroit, Pittsburgh and Washington. Perhaps a subjective impression from a friendly outsider may be of some use. I was certainly impressed by the brave effort made to deal with housing, urban expressways, industrial and commercial developments. However, it was not always clear to me whether these projects, taken together in their aggregate, will make the future city, will establish the framework of a new urban society.

If cities are to survive as cultural instruments, they must be more than a collection of public works projects. Houses or expressways may be produced on assembly line methods perhaps, cities are not. And where is the coordination between residential communities and motorways, business districts and recreational centers—in other words, where does urban design come into the picture? The architectural profession is evidently conscious of the new role it is called upon to fulfill in the national task of redesigning urban America. Indeed, the very significance of the architectural profession is at stake. In the process of city-making, there is no second, or third, or fourth place that architects can occupy: Either they come in first, or they are going to be the last. Either they promote, or they become the passive reflection of a disintegrated city life. Organic relationship between public works projects, organic relationship between these projects and the building industry at large; this is what urban design amounts to, this is where urban design becomes public policy. Either architects can show a way toward an integrated urban policy, or architecture is lost.

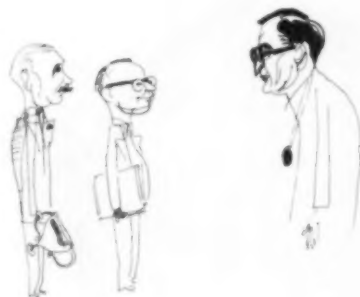
Never before was architectural design so dependent on urban design. The scope of urban renewal cannot be limited to housing, office triangles, shopping centers. When it is, architecture itself is not going to be very good. For instance, in many American cities,



Le Corbusier



Marion, look at the delegate dancing on the bar. Isn't he funny, Marion?<sup>20</sup>



White, Tatum, Ketchum



Where's the staff?  
Where's the staff?"



urban renewal, so far as I could see, means demolishing, with bulldozer technique, an urban section in order to rebuild it according to contemporary criteria. Often, at the end of a carpet of old houses, we see a series of new tall buildings, in the shape of towers or elongated prisms. Such contrast of dimension, structure and character is sometimes successful, as it attains a surrealistic beauty. But can isolated towers or slabs constitute the entire semantics of urban renewal and offer a consistent method for re-designing urban America? Don't they sometimes lacerate the structure and the texture of the city, depriving it, together with the slums, of some of its historical and social assets? A city atmosphere means interchange, movement, continuity, and the architecture for it cannot always be so violently discontinuous.

This is true especially of city sections reserved for pedestrians. There, we should have a type of architecture consonant not only in scale but also in quality to the pedestrian's tempo. In fact, too many pedestrian's centers in Europe look artificial and unconvincing because they do not have an architectural form of their own.

But urban renewal becomes a much more difficult operation when it is applied to monumental towns. In Italy, we are almost paralyzed by this problem. Opinions strongly diverge. I happen to be Secretary General of the Italian Institute of Planners, Vice President of the Italian Institute of Architecture, and University Professor of Architectural History. It is more than enough to give me a case of split personality about urban renewal. Historians would not change a stone of the past, some architects would like to clear everything up, planners change their opinion all too often. In the meantime, Palermo has become socially degraded to the point that only the "Report" by Danilo Dolci, perhaps the best living Italian who recently visited this country, succeeded in depicting. Venice is going to pieces, and its new town plan just approved does not offer any long-range solution. Milan, yes, is totally renewed, with the result that it is perhaps the ugliest city in Europe, a city where the Duomo and St Ambrogio are the only buildings which look out of place and tune. In the next five years the historical center of Rome is going to be renewed, and the question is, once again: How to do it?

I think that this problem too concerns all of us. In spite of the differences between American and European towns, a philosophy flexible enough to be applied to American cities quite probably might work also for Europe.

These, Mr Chairman and friends, are my main questions regarding the city's size, its new third dimension, and urban renewal. They are questions of an economic, social and esthetic nature at the same time, because the notion of anti-social beauty is just a contradiction in terms. I could stop with these questions, but I ask of you two more minutes to stress a point about which I feel very strongly, and which concerns international cooperation on planning policy, city design and urban renewal.

To be frank, can we expect a definite answer to these questions, from this panel or this convention? It is doubtful: We are no longer looking for formulas, for theories valid everywhere and nowhere. We believe in experiences and mutual collaboration, and this is an urgent problem about which perhaps we can do something right here and now.

As you know, there are many international bodies and organiza-



Le Corbusier

tions that are supposed to take care of exchange of information. But, for some reason or another, they do not seem to work. First of all, many of them collect facts and figures from official sources, general facts and apologetic figures; they never touch the real core of the matter, the specific city problems. Secondly, these official organizations either do not follow any clear philosophy concerning our urban future, or they follow two or three different philosophies at the same time. On one side, they have an abstract, illuministic approach: They imply that there are certain universal values in urban civilization, which should work from Brazil to China because they are good for everybody. When you come down to find out what these universal values are, you discover that they are vague common denominators of no interest to anyone. Sometimes, they take the opposite approach: They try to adhere to what they call the specific cultural pattern of every nation, they find that everything that exists has some reason for existing, even the slums if they are picturesque enough. This is a paternalistic attitude, almost a colonial approach, and it works just as badly as illuministic abstractions. Finally, the major fault with all these international organizations is that they are paralyzed by the principle of non-intervention.

I submit to you that a totally different type of international co-operation on city-design should be organized. Something coming directly from the profession, anti-bureaucratic, quick to intervene in every part of the world, around a drawing board, with pencils in hand. Towns are to be re-designed, and in this task every country needs the support of others, and can contribute. A timely, friendly and competent intervention from outside can remove many difficulties that arise within a single nation.

However, whether you will consider this suggestion or not, I want you to know that whatever you do in re-designing urban America has a great impact on Europe. When the plan for Fort Worth was published, there was in Italy a sincere enthusiasm: We felt that something had been done for Texas which was instrumental and meaningful also for us. The same can be said of the Golden Gateway Redevelopment in San Francisco, of your experiences in Detroit, in Pittsburgh, and in many other cities, of the admirable campaign on urban renewal that some of your architectural magazines are conducting. The same is true especially of Philadelphia, a city which, for the work being done in the University, in the planning commission and in the redevelopment authority, might be considered one of the world's major centers for city design today.

Fifteen years ago, I had the honor to speak at the Convention of The American Institute of Planners which was held in Cleveland. This was in 1946. The title of my address was: "Town Planning as an Instrument of an American Foreign Policy." I meant what it implied. Unfortunately, during the last fifteen years, this instrument was little used, and American foreign policy was not always brilliant and successful. Something, however, is changing now, here as in the whole world. Expectation is in the air, and I feel once again that the architects' contribution can be determining. Town-making will perhaps be the final battleground between the East and the West. In an affluent society, the quantitative competition is going to become less and less important. The final battle will be fought on quality, and here city designers and architects will bear the greatest responsibility.

This is all, at least for the time being. My talk was meant to be only a prelude before the real thing. I am one of the many European disciples of Lewis Mumford. I am here to pose questions to the master and learn from all of you. Thank you. ◀



Florence Schust Knoll

Henry L. Wright, FAIA, (left)  
First Vice President of the Institute,  
discusses the Wednesday morning  
session with speakers Lewis Mumford  
(center) and Bruno Zevi





Vice President Wright

Lewis Mumford needs no introduction to the architects of America. His many appearances before architectural groups such as this, and his many writings, have won him wide renown in the profession. He is a recognized author and critic.

The publication of *"The Culture of Cities"* in 1938, gave Mr Mumford a world-wide reputation; his emphasis on the human factors in planning helped to reorient city design everywhere. Though neither an architect nor a planner, Mr Mumford is an honorary member of the leading architectural and town planning institutes in the English-speaking world. On recommendation of the Royal Institute of British Architects, Queen Elizabeth II awarded Mr Mumford the Royal Gold Medal for Architecture for 1961, in recognition of his services to town planning and architecture through his writings.

He is the author of twenty books, the latest being *"The City in History."*

Ladies and gentlemen, it is an extremely great pleasure and privilege to introduce to you Lewis Mumford. ◀

# Culture of the City

## Lewis Mumford

*Philosopher, Critic and Author*

▶ My friend Professor Zevi has left me with a very difficult task this morning. Nobody can deliver such a brilliant and powerful address as he has made without making anything that follows a mere anticlimax, and a disturbing one, too. You need a half-hour at least to begin to think about the ideas that Professor Zevi has so eloquently expressed.

And I feel under a special embarrassment that this younger man has put me in such a tight position.

But I remember the words of Walt Whitman—"He who by me spreads a wider chest than my own, proves the width of my own. He best honors my style who learns under it to overthrow the master."

Don't think that I didn't anticipate this performance!

As I was walking along Locust Street this morning, I remembered a little story in the Zevi family. I hesitate to tell personal things in public, but this is too good to be kept under cover. His young daughter, turning eleven, was about to take the very severe examinations in Italy, as in France and in England, and in Germany, too, to determine what kind of school you can go to—whether you can keep on rising intellectually or whether you stay at one level.

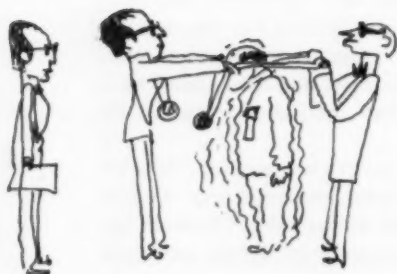
There was considerable tension at the Zevi household and every day Mrs Zevi would spend the afternoon coaching her daughter for the examination. As the days went by, these sessions became more and more tense; both parties to it became more and more exasperated with each other, and toward the end they both almost reached the point of hysterics.

On the final morning, the little girl said to her mother, "Mother, before we begin, let us embrace each other and show that we love each other. God knows what will happen this morning." I assure you that Professor Zevi and I love each other and have already embraced. And if our differences come out, as they should, that should only be more provocative to the members of the audience who will have *their* differences, in turn, to put before us.

Originally the suggestion was made, when we were discussing this meeting, that Professor Zevi should take the esthetic and architectural part of the discussion, and I should take the economic and social—the more grubby matters with which I am supposedly familiar. That very suggestion illustrates what is profoundly wrong with our whole conception of urban renewal and the culture of cities.



Turn around quick, Oskar, the man's taking our picture<sup>12</sup>



We try to divide life into little separate compartments, when the whole purpose of the culture of cities, the whole purpose of any culture, is to unite the forces of life, and give them a fresh expression, not to keep them apart from each other. As though business shouldn't have an element of culture; as though industry and technology didn't have any meaning for the esthetic life; as though we should forever keep up this absurd division which has been maintained for the last one hundred or two hundred years—that life can go on when we ourselves exist strictly in fragments. This is the schizophrenic dilemma of our civilization today.

Now, what is the first step in the culture of cities? The first step, I think—and Professor Zevi has partly indicated it—is to remove the sterile, bureaucratic and technocratic images that have dominated us during the last thirty or forty years. This is a very difficult task.

First of all, these images dominate every architectural school today. And why? Because the greatest architects in the world, the very greatest, Frank Lloyd Wright, Mies van der Rohe, LeCorbusier himself—whom we are to honor soon—these architects unwittingly—or rather, quite wittingly in the case of Wright—have been destroying the city by replacing the city that has a human content, a human purpose which exists through the visible presence, the intimate cooperations, and the intimate embraces of human beings. They have been replacing it with a hollow shell, a huge, mechanical hollow shell.

I hesitate to say this about these great architects, but three of my dearest friends likewise have the same hollow conception of the city—cities rising higher and higher, wider spaces between the buildings and nothing by way of human content to justify their existence.

They are led into this ideological impasse by the desire to exhibit the technological possibilities of our civilization.

Ladies and gentlemen, we are coming perhaps to the end of exhibiting these technological possibilities, which by now are old hat; surely these are not the only possibilities that we need to consider. We can send men on rocket flights beyond the earth; we will soon be sending them to the moon; and much good it will do us. But, meanwhile, we are deserting our own selves by fastening onto the technological side alone; and even worse on only one side of our technology, the purely dynamic aspect, that which is forever changing, forever throwing up new forms faster than we can assimilate them, and forgetting all the more stable elements that are necessary in every organic structure.

We are forgetting the greatest lesson of life which is the combination of stability and change, of structure and function, of the fluid and changing and growing parts of life, with those that hold it together. If architects don't know how to hold the city together, they had better give up the profession of architecture.

The result is that we now have a vast display of technological exuberance and endless amounts of money are available for this kind of building, on the theory that it has a very rapid turnover, and will be replaced by even more exuberant technical fantasies in a very short while. And at the same time, along with this goes a human destitution in so many aspects of life that we couldn't go on doing what we are doing, if we really faced the human conse-

quences. I have not time to go into those consequences—the daily round, the mechanical grind, the need for sedatives and tranquilizers, yes, and aphrodisiacs, in order to maintain the normal reactions of life.

If we are talking about urban renewal and the culture of cities, it is time that we should understand a little more profoundly what we are talking about. A great many architects, and city planners, and municipal administrators, and even laymen, have the illusion that they are assisting at the rebirth of the city in their curious urban renewal projects. They are actually performing an hysterectomy. They are taking away the essential organs of life, and replacing them with a mechanical substitute that does only a small part of the necessary work.

Now, what is the city, if we look at it from the standpoint of its culture? There are many important aspects of this city which are the basis, the preparation for culture. Let us look more closely at the culture of the city.

First of all, the city is an esthetic experience, and Professor Zevi is a magnificent interpreter of that aspect of the city. This esthetic experience, is something we all have, whether we want it or not. Usually it is so bad in our American cities, we have to shut our eyes to it; we become psychologically blind to the esthetic errors and misdemeanors that have been committed. But through its form, through the architecture, through the costume of people on the streets, through the look on their faces—we are deeply affected by the city. Don't try to separate the buildings from the people who are using the buildings, approaching the buildings, reacting to the buildings. The building doesn't exist until it is taken in by the people who use it, the people who pass by it. And costume—how important that is in the esthetic effect of the city. I never realized the full beauty of Florence—in some ways a rather grim and drab city—until one night on St. John's day, I saw the procession assembled outside Santa Maria Novella, and the guns boomed, a great mass of pigeons flew up, and then a procession in Renaissance costume through the streets, and then you realize what Florence was like when these buildings were being built. The contrast between the buildings and the brilliant colors of the costumes is what made the architecture. There today we look at the architecture without the costume and get only a small part of the original experience.

The first aspect of the city is an esthetic experience. Who among us would boast, looking at one of our high-rise projects anywhere—Pittsburgh, Philadelphia, New York, Baltimore—and pretend for a moment that it is an esthetic experience? The best that can be said about many of these projects is, they are neutral; they don't demand that you look at them too hard, and therefore you are content to go past from day to day, indifferent to their elephantine dreariness.

Then comes the educational experience. The city by its own activities stimulates and arouses people, provided they have the opportunity to use the city, provided they actually do come together and associate and get to know each other, and form friendships and form associates, and meet often enough.

But when a large part of the population spends its time crawling along an expressway or trying to get over the effects of doing business in the city by having a quarter of an hour romp with the children before bedtime, it is obvious that the city, as an educational experience, is playing a very minor part in their lives.

And finally there is the third aspect of the city. The city is a dramatic experience; it is a stage; it is a theater, first of all, in the



Courage, Alex, the hotel is only eight more blocks away<sup>12</sup>



Lewis Mumford

## Lewis Mumford

large; but also, a stage with focal points against which a meaningful common life can be developed. The city reaches its climax as an instrument of culture by providing drama, by giving a meaningful direction to everyday activities, by creating a plot in which all the various groups and families and associations within the city find their unity expressed in visible terms. The city reveals something about life that can't be discovered except in such a setting.

Those of us who have had the experience of life in a real city, or of moments of life in almost any city, know what this dramatic moment is, how irreplaceable it is; how the suburbs, no matter how healthy they are, could never create this kind of tense and meaningful social life that one gets in the city. Visual stimulus and joy—those are the marks of the city, where culture is in operation, and those are rarely the marks of the kind of urban renewal project that gets large quantities of Federal money. The things that might conspire to produce this meaningful and significant work and dramatic life are usually not allowed for in the budget.

First of all—and perhaps principally—because the city, to create effective drama, must always be conceived on the human scale, and, unfortunately, most of our architectural schools are interested only in the inhuman scale, the monumental scale, which should be used only rarely, only for great public occasions, solely for things of enormous collective significance—and even then very sparingly, and with a remembrance that monumentality is an expression of absolutism; and it has to be tempered and changed in character to be part of a more democratic and even more aristocratic form of life.

Now, a city that is without meaningful activity, a city whose meaningful activities are frittered away in endless transportation problems so that nobody has time for meeting, forces people to have resort to the telephone in order to have any contact with their friends, because actually getting at them in person is so difficult. But the city to function adequately must foster face-to-face meeting. There is no electronic or mechanical substitute for that—even if we had two-way television with our telephones, even that would still be an abstraction, and would not let us enjoy the reality in ourselves and our environment, which derive from visible closeness and intimacy. These vivid human contacts must appear in a hundred different places, in the business district, in the factory area, as well as in the home area, and in the University; and in each area they must be assisted by an appropriate architectural form.

I speak with some feeling here, because until very recently the University of Pennsylvania, of which I have long been proud to have been an occasional member from time to time, lacked a faculty club, and the quality of faculty life has now been fundamentally changed by the existence of that club. You can sit down for a cup of tea or a cocktail with your colleagues, and have a talk with them—informal talk, which is so necessary. No bibliography, no library, no system of mechanical communication can take the place of such chance meetings. You might say, almost, that the city is a place for multiplying happy chances and making the most of unplannable opportunities. And as soon as you spread people out in endless suburbs, the reality of the city disappears. As soon as you put them in enormous high-rise buildings, of entirely anonymous character with windy spaces between them, you lose the possibility of this kind of interchange.



Beryl Price



President Will presents a special citation to CBS for "Big City—1980" which is accepted by Thomas Wolf

All these aspects of culture require differentiation, individuality and choice. These are the things that are necessary. These are the things that must be translated into architectural forms, and the larger the scope of the plan, the greater the necessity, the greater the importance of small, coherent identifiable units which will not change very rapidly, which will be in their place today, and will be in the same place ten years hence.

So let us not have any nonsense about the inevitable dynamism of the city. We need now to introduce a static quality, which has been lacking today. Both things are necessary: Dynamics, which are required for the physiological functions of life; and also, statics, for the sake of accumulation and continuity.

I remember my little boy once, when I was telling him of the good times we had in my own scientific high school, all the things we did in the workshops, said plaintively, "Have they torn that building down yet, Dad?"

That's the way most of us get to feel about the most precious places in the city. Before we know it, they will be removed, sometimes, like a famous Baltimore restaurant that I was in the other day, for the sake of a new urban renewal project.

What Sir William Holford said yesterday about the importance of the pedestrian must be emphasized whenever we are thinking of the giving of this cultural life back to the city, the small unit, the small-scale activity. We have to avoid mass solutions and mechanical uniformity, even when by themselves. Think of the boulevards of Paris—those magnificent pieces of planning that Haussmann carried through with such consummate skill and such beauty. In my old age I have become a judicious admirer of Haussmann, and I frankly avow that.

But what would these boulevards be without the cafe? True, the cafe itself is now being defiled and swept away by the tides of motor traffic. But the thing that gave human scale to the boulevard was the intimacy of the cafe; the thing that gave human content to the boulevard was the cafe. The boulevard by itself was a drawing board project; a Beaux Arts drawing board project. But the boulevard with its cafes, with its shops, with all the lively human activity that comes to life with the esthetic experience, belongs to a higher order of culture. To think that esthetic experience is one you can define only on the drawing board without respect to the human content, is pure academicism, and unworthy of any architectural planner who really knows his business.

Therefore, when we have large-scale projects before us, and we are thinking of the culture of the city, we must think of pedestrian movement—repose, intimacy, conversation, the ability of a few people to break away from the Lonely Crowd and have a life at a higher level than they would have if they were just swept away in a mass movement.

The best example of the culture of cities today, in my own city of New York, is the off-Broadway theaters, and the expresso bars. Why? Because it is at that scale you can bring back life again to the city, and the least likely place for culture to flourish in New York is Lincoln Center.

All over this country, in the Pittsburgh Golden Triangle, in the new development upon the Hump, in similar projects from San Francisco to Boston, in every other city—I just happen to be specially familiar with Pittsburgh—we are planning acres of empty pseudo-estheticism, often without any real esthetic qualifications; and we are destroying the very texture of the social life of the city



Lewis Mumford



And I say your amendment to the amended resolution as amended by the third delegate who spoke day before yesterday just before adjournment was out of order<sup>14</sup>





with which its esthetic qualities, if truly vital, are so intimately bound up.

One of the things I most admire about the new planning in Philadelphia, just beginning to be visible—don't look for it on every street, because it is not there, but it is all part of the intention of the plan that Edmund Bacon has so ably been pushing forward—one of these things is the little green walkways, the little quarter-acre parks which will begin to thread through the older quarters of the old city, and finally, I hope, through every quarter. The back alley of Philadelphia—that nuisance, that menace—can be redeemed as walkways, and in time I look forward to the coming together of a new life there—the cafes, the shops, will be off the traveled streets with their traffic, and unfortunate gasoline perfumes, their dust, and dirt. They will be back along the green walkways, along what were once the drab alleys of Philadelphia.

And if there are enough of them, we need not weep, as we should otherwise have to weep, over the continued desecration and encroachment upon Philadelphia's other great urban monument Fairmont Park.

Well, it is time for me to stop, if only to let your minds go back to Professor Zevi's magnificent address. But before I do, I want to sum up what I have been saying.

I remember my 1946 visit to Britain when that country was still almost in a state of war, just beginning to recover. Everything very meager, but there was a high quality of intellectual life which I fear may have disappeared a little with prosperity; at least may have been tamped down by prosperity. Nobody had quite enough food to eat, so intellectual discussion ran high. I was talking to the Town Planning Institute, and wondering what I could possibly say to them after what they had been going through, knowing what a deep experience the war had been for them. I said: Plan your neighborhoods so as to give interesting walks to a mother going to market with a child in a baby carriage, and another child or two tagging along with her. Think of every detail of that walk, and make it a good walk for her.

It was a rather simple prescription, but if you carry it far enough, you will see that it leads into the core of small scale planning. Today, confronted by the vast and imposing projects that are being put forward, often too vast, too imposing, too sudden, too ruthless, too bulldozing—I have another piece of advice to give. It may sound like a platitude; it may sound like the weakest of generalities, and yet it represents the sum of my own wisdom on the culture of cities.

If you are thinking of the culture of cities, forget about the damn motor cars and plan a city on the human scale for lovers and for friends. If you think of them first, the culture will come by itself; and in the end, even the motor car will be properly taken care of. ◀



Sam, I told you to take those swords out before the business sessions begin<sup>18</sup>

# Discussion

## Victor Gruen:

Our two speakers are so admirably polite to each other that some people may not have discovered, as I believe I have, that there is a latent contrast in the two views—a contrast between one point of view, which is dynamic, and one point of view which is static. We didn't actually need to have these conflicts developed, because they are practically in each one of us, and my sleepless nights result from the fact these two conflicts are in my own soul.

I wonder if I could ask one question. I have come to the conclusion that our conflict could be resolved if we realized that we should again, as we have forgotten in the last fifty years, learn to separate human functions from utilitarian functions. The amount of plumbing of every form has grown tremendously in those last fifty years, and we have allowed it to interfere with purely human functions in our daily life.

I have in my own work, and in my own views, concluded that if we could effectively separate not just pedestains from automobiles, but generally everything which is purely behind stage, functional, mechanical, and utilitarian stuff, anything from sewers—which we have separated—thank God—to automobiles, which we have not yet separated—if we could achieve that, do either of you believe that that is an avenue toward a solution?

## Chairman Wright:

Would either or both of you like to respond to that question?

## Mr Mumford:

Professor Zevi wants to defer all of his replies to the end! I think there are two different questions that Mr Gruen has brought up. One is whether Professor Zevi is dynamic and whether I am static. I would really deny that for both of us. Both of us are reasonably balanced men, and obviously, every organic system must be both dynamic and static. Our current absurdity is to plan for one of these alone.

The absurdity of the older civilizations was to over-emphasize the static quality of the city, the capacity of the city as contained. The present tendency is to over-emphasize those aspects which resemble the machine, the dynamic and kinetic aspects of the city. Both of these are necessary. If the container changes as rapidly as the content, as I said in "The City in History," there would be no city: both would vanish.

The other question, though, is a different one. And I think I will let Mr Zevi answer that.

## Professor Zevi:

Well, I think I would have to start with this business of dynamic and static. I agree with Lewis. I don't think there is any great difference between our points of view. I stressed the dynamic point, the dynamism or esthetic is related to something. I am for dynamic vision of the city throughout; at one time it should related to the pedestrian, and the other time, should be related to the automobile. So they are dynamic, both.

I do not make distinction between dynamic and static. I make distinction between the scale to which it is related. Both are dynamic. I think that Victor Gruen had a point in saying that there are some conflicting views between Mumford and myself.

Before saying what they are, I should say that every time—and this has been rare—that I disagree with Lewis Mumford, I am always apt to think that he is right and I am wrong.

What is the conflict? I don't think there is a conflict, really, in content. There is only a conflict in approach.

In a way, the whole talk of Lewis Mumford and his books imply that people were very happy when they lived in the old times. I don't think so. Not only don't I think they were happy, but I think even when they were happy that happiness cost quite a lot. It had a very high price on political grounds, and on social grounds, and on economic grounds. The best cities—where the town plans had been applied—are the ones where you find a dictator over them.

That is why I am so against Brasilia, because there, too, either Brasilia is going to be a bureaucratic town, all static, and just artificially imposed, or it is going to break its town size, just as much as all the living cities have broken town plans, because the town plans were static.

I happen to live for six months or half a year in Venice. When you think of Venice from Philadelphia, you may think, "Ah, this is a beautiful city, where the pedestrians can move, and everybody is making love to each other and everybody is happy."

I resent strongly Venice as it is today. I think there is something artificial about it, kept artificial, and I think that there are about 15,000 people every year who leave Venice and go to live in the hinterland in Mestre, which is the most awful town in the world—just an industrial town. Why?

They are not only workers, not only poor people who have their jobs there where there is industry. I am amazed. Certain types are also intellectual.



**Investiture of Fellows.** Left: A new Fellow joins the ranks at the ceremony held at the Philadelphia Museum of Art. Right: A portion of the overflow crowd attending the President's Reception immediately following the Investiture

In other words, there is something artificial about Venice which depresses you, and you want to get away from it sometimes.

I don't think the modern city is very beautiful. I will agree with all the criticisms that Lewis Mumford has made. I subscribe to all of it, but the approach, the feeling is different, and that is what Victor Gruen has underlined.

In a way, I believe we have to build a modern city, livable, but different from the old village, from the old town. The scale of the modern city should be different, and that is what I am saying all the time.

And I come to the second question of Mr Gruen's. What I am amazed at is that we have modern cities with skyscrapers, high buildings, all this kind of thing where there is the automobile—very small streets and traffic—and we have pedestrian centers or large urban renewal buildings, very far apart. We seem to do exactly the reverse of the new urban design with these distances, this scramble with traffic, the high buildings, these long, empty spaces.

Finally, I have a feeling that there are certain new structures of the modern town, certain new types of buildings, and I do believe that architecture today is much more than form-giving, content-expression.

Take, for instance, the shopping center. The shopping center is certainly a new structure. It is a new type of building that did not exist before. Of the ten or fifteen shopping centers that I have visited from Los Angeles to Washington, I can think of very few, perhaps only

Northland, where you have really the feeling of somebody walking around. You have the feeling of the dynamism of the pedestrian scale.

Generally, you find in the shopping center the usual scheme of the street, the cross-street, and then the open center. We have found, mind you, in Europe that shopping centers designed for pedestrians have been at certain points open to traffic. Why open it to the automobile? Because they *could* be open to the automobile; because they were designed in such a way that was good for the automobile, and not for the pedestrian.

So that is why I believe so much town design depends on architectural imagination because when you have a function, you have a dynamic feeling about it. If you design on a pedestrian scale, you should design shopping centers not open to traffic—this should be impossible, because it could not be esthetically possible to open to traffic. The centers are mechanically closed to traffic. Until the shopping center really becomes an architectural feature with imagination, you are certainly not going to exploit and to guarantee the permanence of this new building type.

**Chairman Wright:**

We have time only for one more short question, a short question framed around a short answer.

**Arthur Holden:**

I hope it won't be too cruel an answer. Some of you know my given name—Arthur Holden. But for the purposes of this question, my name

is Frankenstein, and I am addressing this to Professor Zevi, not Architect Zevi.

I ask him as an architect: What are we going to do with some of the monsters we have created? I am just going to give one simple little problem of the architect trying to design something that has human scale.

It had been required that we design a rather large housing project, and we had a large open space. I had been able to overcome some rules and kept my buildings a little more concentrated, not following the exact spacing which was named in the manual. And when I came to ask for my little drugstore—it couldn't be called a cafe—to open into the garden and have a terrace and an umbrella, where people could feel that they were part of a community, I was told the Authority would take it under advisement. Then I was told that no, it would be too complicated in the matter of insurance; the Housing Authority's insurance stopped at *this* point, and the store insurance started at *that* point, and if people walked freely from the store into the project, instead of walking out into the street and around, it would be an insuperable obstacle. We were not allowed to build terraces to make the store, the little candy and soft drink place, like those you have in Italy; we found we couldn't do it, and this monster, this public official, had to enforce his regulations.

What shall we do with the monsters we create?

**Chairman Wright:**

Professor Zevi, the question is directed to you.

**Professor Zevi:**

We have monsters, too, in Italy. I think we have monsters all the time. This is not a technical question; this is a political question. I think that this happens to the architect and will continue to happen to the architect until he really gets a consciousness of the architect's role in today's society.

I think up to now architecture, as a profession, could be done on a small scale. I mean, architects building two or three residences a year, very far apart, so much so that when you want to look at them you have to drive for three hours to find the small house that has any meaning.

In other words, the feeling that we have both in Europe and in America is that the architects are really a minority report.

We have now this new possibility, this new challenge. We have now the possibility of really promoting the entire urban scene, and the problem I tried to put before I would like to express again: How do we do it?

In other words, is our professional organiza-

tion, is the prestige of our profession on the municipal, official and political level strong enough to get the architects brought in *first*, instead of following to reflect the kind of life we have here?

This, to my mind, is the whole problem. That is why I think it is a world-wide problem, and that is why I think that something should be done.

Every once in a while I receive in Italy a cable from some friend who says, "Look, they are trying to destroy the Opera House, or they are trying to destroy this or that." Everything is ready for immediate action. My secretary sends two hundred cables. I don't think that the Opera House was saved for that reason, but I think that it helped—coming from Italy where the big titles are that don't mean much, Academy so-and-so, and all these beautiful names that look old and powerful, they have a certain effect.

I wish the American architects would do something similar—as they have done sometimes to save some monument. I mean to say that we are only helping each other on a negative basis. When something very bad is apt to happen, and we find out in time, then we help each other.

What about helping each other just to do something better?—on the activity level, on the economic level?

I am sure that with many of the problems that we have in Italy, your help, your competent help, would be wonderful—not going through the intelligence of UNESCO or other things of that kind, but directly from the profession.

On this point I think that even the problems that arise now, overcoming the difficulties that we all have, are all the same—such as the difficulties of having the Ministry of Transportation or the Ministry of Traffic understand something about the elements of city design, so they will lay out the highways with some regard to how they get into the town, how they enter the structure. That is a problem.

I don't think the solution is in correctional centers or schools—we can solve those by ourselves. But the main problem is to get together the motorways and the towns, and fit them together in a metropolitan and regional plan. This is something that is a fight in Italy, in France, in Germany, in England, as you heard from Holford yesterday, and perhaps even in the United States.

So that is really what I mean—if we have each other, we can do something. But let us do something about it, and not wait until too late when they are going to destroy this or that particular building. But really on a creative basis when we have to redesign our world civilization. ◀

# Student Questions

The following exchange of questions and answers between Lewis Mumford, Bruno Zevi and students brings out the concern these future architects feel for the American city. This year, for the first time, the convention of the Association of Student Chapters was held in conjunction with the AIA Convention

► QUESTION: This morning Mr Zevi spoke of letting a town expand. He spoke of trying not to stop a town from expanding, that is, if the population increased, just let it increase.

This, as I understand, is not what is being done in Europe. For instance, the city of Amsterdam is being held to a population of one million. This would perhaps be more in keeping with Mr Mumford's idea of keeping a city down to a certain number, perhaps not more than a million, keeping it down to more human scale.

Could Mr Zevi explain to us what he meant by this expansion, for I think it would be very dangerous to let a town expand with no limits.

PROFESSOR ZEVI: I think that a city of one million inhabitants has almost all the drawbacks that a city of two million inhabitants has. Either you scale down the community to, say, something between 10,000 to 100,000 people—where you can have a community life of a certain character, or you arrive at one million inhabitants, when you have the problems of the metropolis.

I think, as I said this morning, that for small towns you can try to limit the expansion; for the metropolis, you cannot. But when you have between 100,000 and one million inhabitants, you should create a city form which cannot be the traditional form which was always based on a measure much smaller than one million inhabitants. In other words, I don't think that we should care too much about two million or four million inhabitants, because the structure of the new town no matter how big, is so far away from the character and the structure of the old town that we have to find a new form. If we found a new form for it, this probably will be good also for a town of five million inhabitants.

MR MUMFORD: May I rise without waiting for a question, just to explain exactly the point on which I differ from Mr Zevi?

I believe that we have to handle large populations. That is one of the real problems of the world today. But what Mr Zevi implies is that there is no difference between five million people forming a single mass, and five million people properly distributed.

I believe there is a profound difference. The visible city, it seems to me, has to be on the human scale. I would put it perhaps as the very largest possible visible city, something of the order of three or four hundred thousand, like Florence.

The invisible city with people in very close and intimate connection over a wider area, may contain ten million people, perhaps fifteen million people. But they must be distributed in such a fashion as to permit the fullest use of the visible city, and the fullest use of the region as a whole, as an active part in the city life.

If you insist that the mass can go on spreading, you are really continuing to create the old-fashioned city, which was based on walking distances where you had to have people congested in order to have communication. We now can have the same level of communication with people a hundred miles apart, provided they live in cities which are urban cities, cities in the old-fashioned sense, where visible, personal relationships are still possible.

QUESTION: This is a question directed to both. Today there seems to be a trend in our cities to architectural type complexes, such as Government complexes, complexes such as in Detroit, Lincoln Center in New York, the Salk Center in San Diego, in which these complexes are directed sort of inwardly to one function, either to culture or

to Government or something of that nature.

This morning Mr Zevi was speaking of focal points in the city. I wonder if this is the type of focal point we are looking for, and, if it is, how can these types of complexes be integrated into the city to make it more of a whole, instead of just a complex in itself.

PROFESSOR ZEVI: I think that the question raises the key problem of civic design. It concerns what civic design amounts to. In the redevelopments you are speaking of you find either housing, or shopping centers, or commercial triangles.

Now, the architect's role in civic design is really to design the connections between these various areas. I don't know whether each one of these particular enterprises can be a focal point. Perhaps all of them can. But the important thing is that city design starts when you think of the connection, when you think of the glue between the various specialized urban portions.

In other words, the focal points of a town are not necessarily the highest buildings or the plazas, or the most monumental places. Sometimes the focal points that guarantee the texture of a town are inconspicuous buildings, or connections between buildings that may be visually fascinating, even if they are not impressive the first time you see the city. As a rule, I would say, the focal point is the connection more than the buildings themselves. That is where city design starts.

MR MUMFORD: This time I am in full agreement with Professor Zevi, and I would just supplement what he says at one point.

In my own analysis of the function of the city I have pointed out that there is over-emphasis of particular functions of the city, such as in a business district, an industrial park, and so on. But even in such zoned areas there must be, at least in symbolic form, a representation of the city as a whole in every part of it.

Let me explain. You are planning an industrial park, an industrial zone. You naturally plan, first of all, for the factory, and for access of transportation. But perhaps you forget that the people who work there have to perform a domestic function. They have to eat. Therefore, you have to think of the problem of eating—what will the noon hour be like? Will they be fed in cafeterias? That is a domestic part of the city's life. Or will they bring

their lunches and go to a common room? Or will they eat outdoors?

But also, if you think what happens during the luncheon hour, you realize that the lunch gets down in fifteen or twenty minutes at most, unless there is a very long cafeteria line; therefore, there should be a little play space, a little recreation space within the same unit so people will come back to work refreshed. This is good, not only from a scientific management point of view, but also from that of a more human design. You don't design an industrial area just for machines; you design for human beings. Human beings have other functions besides those of serving machines.

Therefore, even in the most hard-boiled section of the city, something with the touch of the domestic area, something with the touch of a park or recreation area, should be present as part of the design. To give this element of complexity even to the most definitely zoned part of the city is, I think, an essential task of modern planning.

QUESTION: This morning Mr Zevi made a most eloquent plea for dynamic form for the city, and along the way pointed out one example that has me puzzled—Ronchamp.

Why pick out Ronchamp? Ronchamp is an extreme example of personalism which in the world of form is something that becomes an extreme example of plasticity. Why the selection of Ronchamp as an example of this kind of dynamic form?

PROFESSOR ZEVİ: First of all, I did not present Ronchamp as an example of a building whose structure could be magnified on a city scale. I said that in every period of the past, space conceptions on city scale have been preceded by or were synchronous with space conceptions of buildings, and that therefore we didn't know where to start—whether the city came before the building, or the building before the city. There was in the past a perfect identity between the space conceptions of the building, and the space conceptions of the city. Then I put the question: Is this true today? And if it is true, which are the buildings that can give us an indication of what the future city is going to be? As a mere hypothesis I asked: Is it the Seagram Building or the Guggenheim Museum or Idlewild Airport, or is it Ronchamp? This was my question this morning.

However, I think that you are right: Ronchamp is a very personal

kind of architecture. But I have nothing against personal architecture. In point of fact, I think that Ronchamp is of extreme significance. I will try to tell you why.

If you look at the so-called allied arts, for instance, of painting today, I think that among the many things to worry about is the fact that while all throughout history we had an identity between painting, sculpture and architecture, such identity cannot be found today.

Even during the modern period, say, from the middle of the last century up to ten years ago, we had a similarity of research between painting, sculpture and architecture. In the "De Stijl" movement of Holland you could not even recognize who were the architects, who were the painters, who were the plastic researchers. They were all doing the same thing.

It is indeed a very surprising phenomenon of recent years that the architect, the painter and the figurative researcher sort of broke apart and are distant from one another.

This is something for the architect, and the young architect especially, to think about, because we can take the position of saying that perhaps architecture is further on than painting, but perhaps we are further back.

But when you think, for instance, of the whole movement that is called "action painting" today, you try to relate this movement, so powerful in painting, to something happening in architecture; the first European building that appears to be something contemporary, something consonant with this kind of culture, action culture, is Ronchamp.

Ronchamp, from this point of view, is a most personal building, but it is also the most significant building built in Europe in recent years.

I don't think that it is necessarily a building that suggests ways to amplify its structure and its form on a city scale. I think it is the building that expressed better in recent years what the city is today. In other words, a city which is a-formal, because Ronchamp is a-formal.

Let's try to get straight this business of "personal." Frank Lloyd Wright was a very personal architect, and he did more to create a culture than all the people who were speaking of standards and standardization and who were only the passive reflectors or the passive

expressors of what they thought were the standards of society.

If you want to know which building I myself think may give some indication for the new city—it is the Guggenheim Museum, because I see there a continuity of space, and a special analogy between the tempo of the space within the building and the tempo of the street. In other words, a continuity between the outside space, and the tempo of the gallery, inside space.

When we were talking today about urban renewal cutting, lacerating the structure of the city, and when we were thinking of something to be continuous in dynamic form for the pedestrian at least in certain parts of the city, what is the image of that? In which modern building has this continuity been achieved? In the Guggenheim Museum. That is the great idea behind the form. You may not like the building as a form. The important thing is that you get the content. I don't suggest that you make all buildings round, but the continuity that is expressed in that building really is the same continuity, to my mind, that we have to obtain in the new city.

This is not true, for instance, of the Seagram Building, which is a typical building of the classical



Bruno Zevi

style. In other words, it has a facade, it has sides, it has a back—just a classical building, no continuity whatsoever.

QUESTION: Do you feel what we are doing to our natural beauty, that which was inherent in this country before we ever came here, is more of a problem than actually the center of the city?

It was Professor Holford who said yesterday the forest yearns to be the forest, and the city yearns to be the forest—this integration of

the human scale of nature that Wright so much talked about. Don't you think that we should advance this thesis? Do you feel that we can ignore it? How many people in the heart of Brooklyn really know what it is to be in a lush forest?

Don't you think we should attempt to save this, and how do we go about it with this tremendous expansion of suburbia, cutting through of roads, blotting out the forest, and putting up thousands of houses, all looking alike?

MR MUMFORD: I am sure this is a matter Professor Zevi and I are in complete agreement on. The first thing to remember is that the city isn't an entity by itself. One of the reasons we must be concerned



Edmund R. Purves, FAIA

about its automatic and continuous growth is that this growth, if prolonged, would erase all the sources of the city's real life.

The city draws on many sources. It draws on a thousand different occupations, on regional characteristics which vary from one zone to another. The immense variety of the city is just a small-scale version of the far more immense variety of nature. Therefore, in my own thinking, I never hold the city apart from its region.

Let me take the case of Long Island which, like the rest of the country, is being homogenized into an indescribable mass of mere paving and houses, with no distinguishing characteristic. To call this a city, to say that if you extended or increased it you would be creating a city, is to misunderstand the very nature of the city.

The city is a place where the

maximum possible amount of variety can be brought together within a humanly compassable space. Take the case of my own city, New York—a monstrous example in many ways. It has committed most of the possible errors in its planning and development. One of the last of these errors, and the most monstrous one, is the series of great highways and bridges which will make Long Island continuous with New Jersey.

The very quality of New York was partly formed by the quality of Long Island—the great sandy beaches of Long Island, the marshes of Long Island, where the great raising of ducks began at the beginning of the Nineteenth Century—as a matter of fact, up to the end of the Nineteenth Century, Long Island still was supplying milk to New York. This is the Long Island that nourished Walt Whitman. This was the natural background which was immensely precious as a recreational area to New York. The more crowded New York became, the more important it was to preserve Long Island as a recreational area; but to preserve it as a recreational area, you had to do your best also to preserve it as an island.

Most traffic engineers think an island is a monstrosity; that it exists just to be joined by their efforts to the mainland. The most precious part of an island is its isolation. This is something given by nature, it is not made by man. As soon as you destroy that, something precious is destroyed.

What is going to happen to Long Island when it is made continuous with New Jersey? Long Island will become the bypass to New England, with the great tide of traffic, not merely traffic of private cars, but traffic of trucks. It will be the main highway bypass for trucks between the South and New England, and as a result of it, it will lose its rural characteristics as a recreation area, and become part of this vast, tasteless, homogenized industrial area. Somebody has erroneously given it the name of Megapolis. This is really the spreading conurbation which will eat up the genuine cities the way a cancer eats up the normal tissues and organs of the body—and so with the cancerous highways which the traffic engineers are putting through all over the country with the extravagant support of Federal money.

Well, the result will be the destruction of the city, the destruc-

tion of the possibilities of the cities, the ruin of nature, and at the bottom of that, the destruction of human beings. We will create a kind of environment where only machines will be able to live, and they won't be able to live in it too long, because machines are ultimately dependent upon the lives and efforts of men.

PROFESSOR ZEVI: I subscribe to everything Mr Mumford said. I may add something on the last question as to how to do it. I think architectural students should sometimes think also of architecture. Whatever the future of our towns we should try to give them a structure and to bring so many conflicting projects in an architectural form.

I am very concerned with what architects can do, even in a bad situation, because the situation is so bad that the architects can do two things—either to commit suicide, or try to do something about it.

What worries me about all this discussion is this: You are concerned so much with the future of cities, but the architects carry so little weight on the problems of the city. The architects are only a minority report on the city. That is what they should do something about.

This is why I came over here. I wanted to participate in a convention with the title "Re-designing Urban America," while there is a new administration, with a president who has from the platform said, "Urban revolution is one of the problems of America." This is the great chance that you are having, finally, for architecture to carry some weight in the towns, in the cities, because up to now the impact of good architecture was not so important in the American towns. Fifteen or even fifty good buildings, they are just nothing. They do not even set up an example, an indication for the city.

I went to Detroit to see a Frank Lloyd Wright building. Only a few persons knew there was a Frank Lloyd Wright house there. This is the dramatic situation.

Sure, architects should care about the world. We can talk for hours about war, Cuba, Laos, Algeria. But should we not spend also some time caring about the architect's role in this society?

If you believe in reconcentration of people, okay, let's give to this new urban reconcentration an architectural form. If you are going

to believe in suburbs, let us give the suburbs an architectural form.

The fact is that today, both in urban or suburban life, the architects are so little important that one could even do without them. And that is really what should worry you as future architects.

QUESTION: I think we are all aware that the city and regional area are important. I am convinced if we ever go into practice, we are going to be lucky to get three or four buildings. Our effectiveness will not go beyond the property lines. On this scale, what can we do, then, in terms of the small-scale problem most of us will be facing? We really can't base our experience on the regional scale where we are limited to the size of a particular job. What is our responsibility at this scale?

MR MUMFORD: You are part of a great profession. Every profession has certain obligations. The reason that people in the past have paid more honor to a physician or an architect or even a general than they have done to a businessman or an industrialist is that there was, and still is, a real distinction between them.

The members of a profession are, first of all, public servants. They have an obligation to their community. There are certain things that they are bound in honor never to do, no matter what the financial rewards may be, no matter what the temptation may be to succumb to these rewards.

As a profession, you have standards to hold up, and to maintain, and as a profession, you have a duty to educate your clients. I have never taught architecture, but I have given many courses to architects, to students who were becoming architects, and I always try to sum up the duties of an architect as I see them.

The first duty that you have is to criticize the program, to make your client understand what he is doing, what the relationship is of his individual building to the neighborhood around him, and to the city as a whole.

You may say that is a very fine formula for losing a job, and in certain cases it may be. Let us not boggle at that; for the person who has the courage to criticize his client's program, to make him understand what is feasible, to make him understand what is socially decent, will, in the long run, serve him as well as the community. He will have a reputation even among the tight-fisted and supposedly hard-

headed businessmen, that he is a man whom you can rely upon, who wouldn't let you blunder into doing stupid things later on.

So if you think of your profession in even the most modest way, and your personal part in a modest way, you have, as a member of a profession, a collective group that comes together in the service of the whole community, the possibility of enlightening the purchaser, enlightening your public, and emphasizing their public duties every time you have an individual building to take care of.

PROFESSOR ZEVI: I have very little to add to what Lewis has said. I may try to be less radical and say that what you have to do is to try to be happy. Now, I doubt whether you are going to be happy with designing two or three residences every year, even professionally happy. I think there is a new chance for architecture, not only here but all over the world, to try and build up and shape a profession where you don't have to start all over again, every time you build a house, every time a client comes in. Here is the chance to get new standards. Working on city scale, you may obtain a professional prestige and a continuity of jobs as the individual architect does not have now.

I subscribe to and underline what Lewis said about the building program. The building program is a part of the architectural profession, a main step of an architectural activity. But I will go even farther than that. Not only the building program is the ethical responsibility of an architect, I would say that the invention of the building program is the most creative part of the architectural activity.

I think this is really the architect's job—to invent the building program, to get into the content of the matter, and be sure that when you get the content of the thing, the form is born already; it is already done. But if you are sticking to the old content, if you don't really remold the building program, then you are going to have architectural idiosyncrasies, neo-Art Nouveau, neo-Historicism. Why?

Because when you don't have anything to do, you are so bored with architecture, that the only thing you can do is put some decorations on it.

QUESTION: I am a student of architecture, and this is the reason I would like to say a few words.

We are becoming more and more aware, if we were not aware until

now, that the prophecies of Lewis Mumford unfortunately have become the realities of today and it may be somehow even for students of architecture of today a bit late, and this is what is my great concern. That is the question—what does all that mean? We know that our cities are going to pieces, but we also know that our lives are going to pieces, and I think that here the architect is really at a complete loss—the architect cannot reshape, he can do nothing. I think we ought to say that our profession makes no more sense, at least to me it makes no more sense.

I only expressed my own disappointment. I should like to ask one question: Whether it is possible to state that we really have a basic philosophy as it ought to be expressed in a city, or what does modern life mean, in order that we can have something to understand what architecture means, and what town planning means.

PROFESSOR ZEVI: I think Lewis Mumford, being my master, has to have the last word.

This was a long and complicated question. I think that the modern city is the expression of all the worries and neuroses which are implied in the question. What is wrong about it? Are you unhappy? Okay, the modern city is unhappy. Let's not try to be mythologists about a city. After Cuba, Algeria, and all this kind of business if you are not neurotic, you are just an indifferent kind of person; you are just skeptical, cynical. There are many reasons to be unhappy in the world today, to worry about, to have neuroses about.

However, our duty is to give a form to the modern city. Architecture is more than the consequence and reflection of the state of society. It is one of its promoting forces. Therefore first of all, let us recognize what this sickness is, and then let's try to fix it and be happy about it. And we *can* be happy. Therefore, my conclusions are exactly different from the student who asked the question.

He thinks that architecture is lost, that the profession is doomed, that you have nothing to do. I think that the only way to be happy in the world, and to do something for society, is to be an architect.

MR MUMFORD: Fortunately, my answer to that question is both a very short one, and a painfully, almost interminably long one. The long answer is called: "The City in History." ◀



Henry S. Churchill, FAIA, AIP

This talk, by Edmund N. Bacon, was given to and for architects as an introduction to a "live" enactment of how the planning process is carried out in Philadelphia. It is an introduction to what City Planning should mean to the architect: It is the architectural vision that Mr Bacon emphasizes. For many of us who have been concerned by the "architect vs. planner" syndrome, here is a clear statement of the responsible realm of the architect. It demonstrates what the architect can contribute, in the way of three-dimensional vitality and visual beauty, to the development of cities. It also shows that there must be a strong and determined client, who not only knows what he wants but who believes his architect can get it for him. It shows up, by implication, much of what is wrong with what is jocosely known as "urban renewal": Over-solicitousness for the statistically transient coupled with a belief that fine architecture is something that anybody can do, including the architect.

"Rome was not built in a day" is the reassurance Mr Bacon gives us. The Rome we know would not exist at all except for the will and faith of Sixtus V, who laid down those outlines of the city which served as "form-givers" for the next two hundred and fifty years.

The lesson to be drawn is not that we, today, should look for new Sixtuses to help us build new Romes. It is that, given the multiplicity of our opportunities we, the architects, should seize upon those places where there is strength of leadership to evoke something more than a quick result. ◀

## Edmund N. Bacon:

*Executive Director, Philadelphia City Planning Commission*

▶ I am moved beyond measure by the opportunity that you have offered to me to speak to you.

At this moment I want to pause to pay tribute to the memory of a great master, my beloved teacher, Eliel Saarinen.

When the final history of this period is written, it is possible that it will be seen as the interplay between two polar forces, Saarinen and Wright. Anyway, this is Saarinen's day.

The adoption by the Congress of the United States, at the mid-point of this Century, of the Urban Renewal Program placed upon the architectural profession a grave burden, that of proving that it is capable of designing an environment worth the pain and money it costs. It is my purpose to indicate where the profession stands at this moment of test, and to make suggestions as to the direction in which it should go if it is to meet fully the new demands that are placed upon it.

Aldous Huxley, in *True, the Man's Magazine* for February 1961, says, "The world according to one set of seers, is headed for disaster; according to the others, the world is destined, within a generation or two, to become a kind of gigantic Disneyland, in which the human race will find perpetual happiness playing with an endless assortment of ever more ingenious mechanical toys." Discounting the course to disaster, the architectural profession, in this period of stress, may move confidently and firmly closer and closer to the core of things, or, as do Huxley's seers, find escape in a Disneyland kind of inventivism. I assert that it most assuredly should do the former, but has shown an astonishing propensity for the latter.

In reviewing the problems before us and the course we should take, I have attempted to consider anew the basic nature of our art. In its simplest terms, if architectural design is an art at all, it must be concerned with the rhythmic and harmonic disposition of the masses and voids that make up the elements of the structure. But this harmony and rhythm do not stop neatly at any imaginary line, however legal its source of origin, and in only the most rural of settings can a complete harmony be accomplished with a single structure or a single project for a single purpose. If we are truly to face the implications of design in a city, we must admit that the establishment of design in the highest architectural sense must require harmonious rhythm of mass and void over a considerable geographical extent, far more than that ordinarily encompassed in a single building project.

In more sophisticated contemporary terms we recognize the time dimension and conceive our job, that of producing a symphonically related series of space experiences in time, and if we are other than timid indeed, we can conceive of a time span considerably longer than five minutes. The architectural ideal should be to establish a continuous harmonic flow of shapes, forms and experiences for every city dweller from the time he gets up in the morning to the time he goes to bed at night.

It is my thesis that great architectural design in cities has always dealt with the problem of the relationship of buildings with each other and with the design of the larger environment, and that the new elements of urban renewal, far from being a disaster, make possible for the first time in this century the achievement of the immemorial assignment of our profession.



In order to develop this point, I propose to go over with you some elements of ideas in history. I do so with some trepidation because it is so likely to be misunderstood. *I do not intend* that we should copy anything I am going to show you.

I want to establish a new image, the image of the entire city as a design concept, the image of a totality.

I want to supplant Piazza San Marco as the architectural ideal, and put something broader in its place.

Since the image of the possibility of the larger design structure scarcely exists in contemporary architectural thought, it is not surprising that so many architects, faced with large-scale problems, attempt to solve them by mechanical repetition of small-scale ideas.

The architects of the Renaissance derived much of their inspiration from measuring classical ruins and from study of Euclid and Vitruvius, but they did not build classical Roman buildings. On the contrary their designs were based on principles the antithesis of those of classical Rome. In their day their study of history released them from the constrictions of medieval convention, and freed their creative energies, resulting, among other things, in the discovery by Brunelleschi of the science of perspective, which revolutionized their conception of space.

Today we are working within another, entirely new space conception revealed to us by our scientists. Perhaps a review of history now will lead us, not to imitation of the old, but to a new level of freedom and breadth that will enable us, as architects, to express the new space conceptions in terms of the building of cities.

I have chosen as a framework around which to construct this review of history, the work of Sixtus V, in the five-year span of 1585-1590, in the rebuilding of Rome. This is the first time in history, I believe, that a comprehensive attempt was made at this scale, to revamp an old city in total design terms. My purpose now is briefly to review the principles governing the disposition of buildings in relation to each other, the interaction between buildings and between buildings and their environment in the Greek, Roman and Medieval periods; to establish the body of precedent that Sixtus had to work on; to show the plan he made for Rome, and then to show the influence of that plan on the actual development of Rome over the next two hundred years. I have tried very hard to do this in terms of the down-to-earth practice of individual architects, and I hope you will think I have succeeded.

## Architecture and Planning



### 1 Athens: Theseion

Here, in the Agora of Athens, is the Theseion, superlatively placed in relation to the natural ridge on which it stands. It clamps firmly into the space in which it is located, and sets into motion a prism of space animation which became the controlling force in the positioning of related buildings in the Agora over the next three hundred years.



### 2 Athens: Plan

Here is the plan of the Panathenaic way from the Dipylon Gate to the Acropolis, a time continuity punctuated by the diagonal passage through the Agora, cutting the space beam set up by the Theseion; a processional way, given form by frequent symbolic religious processions. Here the street, architecture and religious experience are all one thing. It took the later Roman period to produce the withdrawn, self-contained, highly specialized spaces like the library and market at the right.



### 3 Athens: View from Theseion Across Agora

The setting for this drama consisted of buildings that have a natural affinity for each other, buildings that reach out for each other, and, grasping their own spatial position firmly, set up a tension in the space between, as here, from the Theseion to the Stoa of Attalos across the Agora.



### 4 Athens: View from Theseion to Acropolis

Or here, as we turn our face to the Acropolis, the crowning objective of the Panathenaic procession. Nor are we disappointed as we proceed along the processional path to the Acropolis itself.



### 5 Athens: View of Parthenon from Propylaea

As we view the Parthenon from the entrance Propylaea—

#### 6 Athens: View of Parthenon from Erechtheum

or fully upon the Acropolis, view it through the columns of the Erechtheum, we find that here are two buildings which interlock, setting up relations with each other, clamping onto each other like burdocks in the fall or atoms with complementary valances. If you build sterile buildings incapable of evoking responses in each other, deprived of the elements of interrelationship, you cannot expect the planner to produce a fruitful union.

But our question was, "What principles of the interrelation of buildings would be helpful to Sixtus V?"



#### 7 Kameiros: Plan

Here we again see, in Kameiros, as we saw in the Agora and the Acropolis of Athens, a space composition additive in character, the cumulative effect of a series of decisions by a succession of architects over time, each reacting to what was done before, rather than a deliberate design cerebration encompassing an entire pattern at one moment in time.

Here are buildings, rectangular in character, clustered about an open space with very little formal relationship to each other. But here we see the wonderfully dynamic character of the residual open space between the rectangular blocks and defined by them.



#### 8 Hadrian's Villa: Pool

In the Roman period, as at Hadrian's Villa, much of the composition consisted of colonnades around rectangular courts, but here, in the original state, nature would have been shut out completely by the encircling wall, except for the anonymous sky, in an altogether self-contained composition. Here it was not the complementing of nature by skillfully placed structures, but the dominating of nature for the uses of man, with the bulldozer as a major instrument.



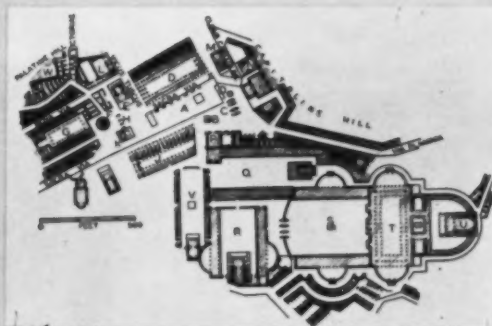
#### 9 Hadrian's Villa: Canopus

The possibilities of space composition were greatly enriched by the invention of the brick vault, making possible spherical and circular forms such as the exedra of the Canopus, which could be used as the connecting element of the rectangular courts where they met at different angles.



#### 10 Hadrian's Villa: Model

We see the whole composition made up of rectangular forms at different angles, bound together not by space, as in the Greek work, but by mass, marvelously contrived in circular and exedra forms; formal, man-made systems dominating, with the natural features of the terrain pretty well squeezed out of the picture.



#### 11 Rome: Plan of Forums

So when we go from the suburbs to the center of classical Rome we are not surprised to find that the five forums added to the ancient Forum Romanum by succeeding Emperors consist of completely self-centered compositions, splendidly contrived within themselves, hard up against their neighbors, the axes serving as pegs to fasten the forums together rather than representing any organized progression in time. From this we get very little in the way of a clue as to how to design the structure of the larger city.

#### 12 Todi: Street Approaching Square

Now we go to the Medieval period—perhaps not so backward as we might think as far as the subject we are pursuing is concerned.

Here in Todi, as we approach the main square, we are exposed to a progression of space experiences in which the drama is the street.



#### 13 Todi: Approach to Square

The square opens up, the approach being marked by the mass of the two towers and the hollowing out of an open arcade under one of them.



#### 14 Todi: Square

We are now fully in Todi's square. Here is a composition of undistinguished buildings but superb architecture because of the space they enclose and their relation to it.

Observing this, we may re-ask ourselves the question first posed by Camille Sitte in 1889, "How can we achieve any kind of worthwhile architectural effect, if each architect in his self-sufficiency seeks only to outdo the work of his colleagues?"



#### 15 Todi: View of Square from Cathedral Steps

Here as we rise to the platform before the Cathedral we see how superbly the difference in elevation is used; on this side the spiritual focus of the square, and across it, at the city hall, the seat of temporal power. Diagonally interconnecting, beyond the two towers, is the small square.



#### 16 Todi: Small Square

Here, in common with the Piazzetta of Venice, the Uffizi of Florence, and innumerable other Italian urban compositions, the main completely enclosed square interlocks with a smaller square that clamps onto some great natural feature, a river, a canal, or a view over the Umbrian hills. In this respect the work differs from the self-contained Roman forums we have seen. It expresses the Greek sensitivity to the natural setting, but establishes even more powerfully than the Greeks ever did the concept of the street and its widening into the piazza as being the central core of the architectural composition, the buildings serving largely to define and embellish the essential architectural character of the open space.





**17 Rome: Campidoglio, Piranesi Engraving**

We now move fully into the Renaissance, with this great composition on the Capitoline Hill designed by Michelangelo about 1560. Here is space completely encompassed by a controlled architectural framework designed by one man. Superb as it is, it scarcely provided the scope and scale of the architectural design concept that Sixtus needed to carry out his objective to make Rome a city worthy of being the capital of Christendom. Except for this there was no evidence in Rome at this time of any attempt to think beyond the design of a single building.



**18 Rome: Noll's Plan**

Here is the Rome that Sixtus found on his assumption of the papacy in 1585, a series of medieval squares, marvelously designed within themselves; marvelously connected by twisting streets that provided never-ending vistas and surprises, but squares evenly distributed, undifferentiated, unrelated to any higher hierarchy or design structure.

## 19 Rome: Early View

Punctuating the medieval web of squares and houses there were certain symbolic nodes, many left over from the classical Roman days, which added flavor to the different parts of the old city. Here is the image these conjured up in the mind of Bartolo in 1412. The columns of Trajan and Antoninus are conspicuous in the lower right-hand section, with the Pantheon in the lower right corner. In the left corner is the Trevi Fountain, recognizable by its three basins, and above it are the two Horse-Tamers, colossal statues which stood in this part of the Quirinal Hill since the days of ancient Rome, an enduring symbol of this part of the city.

The point of this drawing is that these symbols are distributed evenly over the surface of the drawing, with no evident organized relationship with each other.



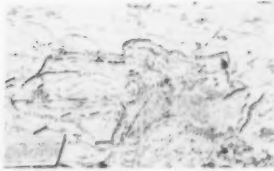
## 20 Rome: Procession of Pilgrims to Seven Votive Churches

Sixtus saw Rome simultaneously as the reliquary of classical antiquities, and, in terms of this drawing, as a living religious experience. Here, extracted, is one of a series of movement systems which were important for both the functional and the architectural symbolic expressions of Rome, the procession of pilgrims to the seven votive churches.

I want to stress that, although Sixtus' basic motivation without doubt was religious, his total city plan included many other elements thought essential today—slum clearance, urban renewal, sewage and water supply, tax reform, improved administrative organization and a comprehensive transportation system.

#### 21 Rome: View in 1561

Here is the Rome that Sixtus faced, and that he transformed in the brief five years of his papacy, shown in this marvelously detailed drawing made just before he started work.



Here you see the outlines of classical Rome, defined by the walls which once enclosed the city, now shrunk to a fraction of its former size. You see the medieval city, a cluster of homes and squares in the bend of the Tiber, and stretching forth beyond it to the walls a wasteland, sprinkled with ruins and lonely churches, completely lacking in form and order. The only systematized architectural work visible is Michelangelo's Campidoglio.

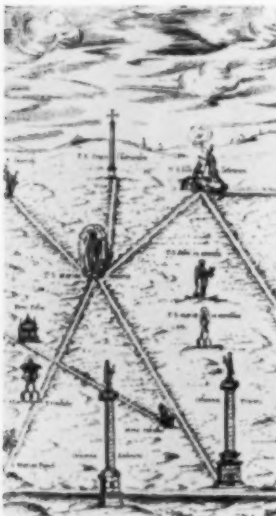
#### 22 Rome: As Sixtus V Conceived It

Here you see this same Rome through the eyes of Sixtus V. Here is the order which he imposed upon the confusion which he found.

Circle number one marks Santa Maria Maggiore, one of the seven votive churches, and a focal center of his composition. From it branch new streets, cut through the raw terrain, to St John Lateran, circle two, and to Santa Croce, circle three.

Most important was the great new road, Strada Felice, with Santa Maria Maggiore as its visual termination, cut up over the Quirinal Hill, straight to Trinita dei Monti, circle four, and, under Sixtus' plan, on to Piazza del Popolo, a plan fortunately never executed. This new street, crossing at right angles the earlier Strada Pia, built by Pope Pius IV connecting the Horse-Tamers in Piazza Quirinale, circle five, with Michelangelo's Porta Pia, circle six, at the city wall. Conspicuous in the foreground is Piazza del Popolo, circle seven, the focal point of the three converging streets, and the main entrance to the city of Rome.

See opposite page



#### 23 Rome: Bordino Drawing, 1588

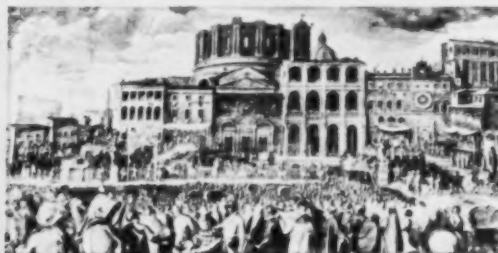
Now we see the new vision of Rome, showing many of the nodal symbols we saw in the earlier Bartolo drawing, but here in this drawing by Bordino made in 1588 they are given focus, position and inter-relationship by the Sixtus connections.





#### 24 Rome: Fresco of Sixtus' Plan

That this clearly was Sixtus' plan is shown by the fresco he had painted in the Vatican library. That he thought not only in terms of the functions of the highway system, but also of its architectural quality, is shown here by the representation of three of the four great obelisks he set at four key spots, each of which became a seminal core which activated architectural composition around it for decades.



#### 25 Rome: St Peter's Square Before Obelisk

To illustrate this we see the square in front of St Peter's Basilica before Domenico Fontana had placed the obelisk as ordered to do by Sixtus, a romantic medieval square without order or form. The Vatican palace is at the right and the unfinished drum of Michelangelo's design for St Peter's dome rises above the Byzantine Basilica which had not yet been torn down.



#### 26 Rome: St Peter's Square With Obelisk

Here is the obelisk, firmly set upon its pedestal, but still in a rather messy square. The organizing force is in place, but the organization has not yet begun.

**27 Rome: Aerial Photo of the Dome of St Peter's**

Fifty years later the dome was completed by Sixtus in accordance with Domenico Fontana's design on the great drum left by Michelangelo, and Maderna's nave was under construction.

Bernini had been commissioned to design corner towers for the front of the church, and one of them was completed—only to be torn down because his engineering calculations were faulty. It is an interesting commentary on the architectural practice of the day that despite this failure, the same client later commissioned the same architect to design the piazza in front of the church.

But design it he did, centering the obelisk in the square, moving the fountain to the left, tearing down buildings on the right and building a new fountain, all with such consummate skill that three hundred years later and from three hundred feet in the air above the cupola, the design is so breathtaking that it is still a wonderment, whether seen from a helicopter or from any other vantage point.



**28 Rome: Piazza of St Peter's, Piranesi Engraving**

It is an extraordinary thing how this drawing, by almost occult devices, so perfectly positions this obelisk, and presents it as the ordering device for the whole development.

**29 Rome: Aerial View of St Peter's**

And again, with the help of an airplane, we look over the whole and marvel that such a tiny bit of mass as this obelisk could become the dominant force on the very great mass of Bernini's oval colonnade built seventy years after the obelisk was set.

Marvelous as this was, it still was a self-contained composition, relating to a single building. Even more significant than this was Sixtus' work in extending streets, in integrating them with piazzas, in joining buildings and squares into a total unified, functional and beautifully designed organism.



At the time Sixtus did this, as I have tried to show, there was very little precedent that would help him at the scale with which he was concerned. All of the previous compositions we have seen were additive in nature, rather than deliberate design organisms. I therefore asked myself the question, "Where did Sixtus V get his basic ideas?" and set about to try to answer it.

I have not the time nor the knowledge to do a proper job on this, and will be justly accused of superficial scholarship. However, I enjoyed doing what I did, and will show it to you despite its shortcomings because it enables me to make a number of points I think to be important. If it irritates the scholars into coming up with the right answers, I will be satisfied.

In a word, I concluded that Sixtus V obtained his new vision of the world from the new conception of space which came about as a result of the discovery of scientific perspective.

To illustrate this, I present five drawings made by five great masters representing three major phases of architectural development in the Renaissance and heralding the fourth, perhaps by coincidence spaced somewhere near thirty years apart.

### 30 Drawing by Piero della Francesca

I should point out that in the beginning perspective was regarded as a means of representing space, not as an artistic undertaking, but rather as a scientific method for measuring space, for probing its essential qualities; as Vasari crisply called it "useful to the art of design."

Here is a drawing by Piero della Francesca putting to use the science he learned from Brunelleschi. Here you see him thinking purely in terms of mass. The space between the object and the vanishing point was merely a technical device for establishing the form of this mass.



### 31 Painting Attributed to Luciano da Laurana

Thirty years elapse and now, in 1470, we are deep in the Early Renaissance with this great painting in the Walters Gallery in Baltimore, based upon the proportions and theories of Alberti.

Except for the astonishingly transparent cube of space marked in the center by the four columns and central fountain, this conception of the ideal city consists of the masses of individual buildings, spread

out in a somewhat random fashion along a line roughly parallel with the picture plane.

While I was traveling some months ago, courtesy of the Ford Foundation, as I approached one of the great capitals of Europe, I saw out of the window of my plane what I thought to be a very beautiful new city. Later, in the planning commission office, I saw a model of this city with the plaster blocks of buildings placed on the cardboard contours, from almost the same vantage point as I had seen the real thing from the plane. Here it looked beautiful also.

Then I arrived in that city, and found that it had no heart.

You can think in terms of mass or you can think in terms of space.

You can design a city for the buildings or you can design a city for the people.

Here, at the beginning of the Renaissance, I think this city clearly was designed for the buildings, the people appear as an afterthought.

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### 32 Detail 1, Laurana Painting

In this detail of the painting, showing the octagonal church, we have clearly thought in terms of mass, very similar to the drawings we saw of Piero della Francesca.



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### 33 Detail 2, Laurana Painting

Here we see the breakthrough, both figuratively and literally. Here, for the first time, we see the juxtaposition of planes in depth and the space between, the joy of the representation of penetration in depth.

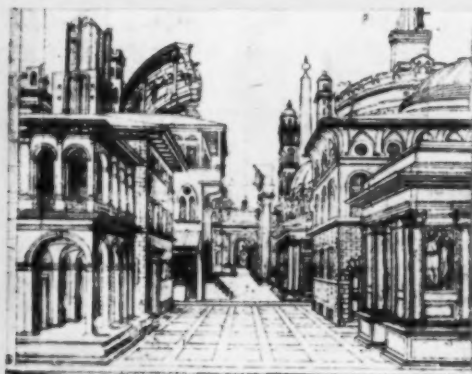


### 34 Drawing by Bramante

Now, thirty years later, we are fully in the High Renaissance, with this drawing attributed to the master, Bramante.

Here Bramante, if he actually made this drawing, has set firmly the prism of space, architecturally defined, extending deep into the picture, perpendicular to the picture plane, again with the juxtaposition of planes, here set further back, and with a building rather than a gate the focal terminal point.

The total frame of reference for this composition is limited. It gives the impression of a single building program, perhaps a palace, a monastery, a university. The history of Renaissance design up to this point is principally that of single buildings, and in this respect it is similar, perhaps, to the modern movement of architecture up to the present.



#### 35 Drawing by Peruzzi

In this drawing by Peruzzi of about 1530 we have the full impact of the Mannerist period. Here is a drawing, clearly of the city. The penetration in depth is even greater, the focal point, still a building, is set even further back.

Here is our expression of the vigor and joy of creation, the result of the liberation of the Renaissance, unmitigated individualistic self-indulgence by each architect involved, all at the cost of the whole. Exuberance gone to seed.

Perhaps we are now in the Mannerist phase of modern architecture, but should this be true, we can take heart from the next picture which shows what happened after a lapse of thirty years.

#### 36 Drawing by Salviati

Here, with the help of this drawing attributed to Salviati, we are previewing the Baroque.

Confusion has been resolved, a reorientation has taken place, discipline has been restored, design has refocused on people as its principal purpose, and architects now found within themselves the capacity to cope, in an organized way, with a large idea.

The prism of space penetrating from the picture plane has taken on a shape of its own, provided by the disciplined architectural en-



framing. A new element has been introduced by the circular buildings that suggest a cross movement, parallel with the picture plane, which gives a whole richness of possibilities beyond these immediately visible and heralds the Quattro Fontane of Sixtus.

The architect subordinates himself in providing a disciplined enframement of the principal space prism, but assumes a new importance as he designs the focal building at the end, which gives flavor and character to the space occupied by people before it. It is this differentiation of the architectural functions of buildings in different positions in relation to a space design, in strong contrast to the Peruzzi drawing in which everyone shouted as loudly as he could and none was heard, that brings architecture to maturity, and that heralds the planning of cities.

Most important of all, for the first time here we see the street as the place where the drama of life takes place, where the people in it, and the feelings which they have as they pass through it, are the point of the composition.

Perhaps the most important single thing that Sixtus did was to re-think the street; to see it as a functional device for getting people about efficiently, on foot, on horseback or in a cart, and at the same time see it as a place for the drama of life, but his street merged into the square, a rich and ceremonial place, dominated by an architectural form, giving the quality of life to all of the area touched by it.

So we move ahead another thirty years and the canvas changes to that of the whole of the city of Rome on which Sixtus drew so well. And it is only now, almost two hundred years after Brunelleschi discovered perspective, that these concepts were put to work on the scale of the city.



37 Rome: Procession to Santa Maria Maggiore

Here we see the expression of Sixtus' idea of the street in the procession to Santa Maria Maggiore after he had placed the obelisk in front of it. We see the street in its pilgrimage functions and in its more commonplace aspects.



38 Drawing by Tempesta of Santa Maria Maggiore

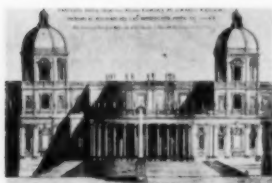
This drawing by Tempesta somewhat more accurately portrays Santa Maria Maggiore as the visual terminus of the new Strada Felice which Sixtus built to it, rather vaguely shown here entering upward from the left.



39 Sketch for Santa Maria Maggiore by Bernini

Apparently in those days you could present preliminary sketches whether you had the job or not. At least, here is Bernini's idea for the facade of Santa Maria Maggiore—a job he didn't get.

You may say that the deep, richly articulated portico around the apse would have been much better than the ultimate flat design by Rainaldi.



40 Elevation of Bernini's Design for Santa Maria Maggiore

But if you look at this elevation you see the problem. The composition is broken up into five separate elements, too weak to end Strada Felice, and the modulation of light and shade in the portico is too rich for the obelisk, largely obscuring its focal function.

Thus we have a situation hard for the architect to swallow—a very good building but not good for this location.

Happily history here was on the side of the planner.



41 Santa Maria Maggiore, Engraving from Letarouilly

Sixtus built the domed chapel on the left, and twenty years later Paul V persuaded himself and his architect Ponzio to duplicate it on the right, thus greatly strengthening the Sistine axis. After another fifty years Carlo Rainaldi refurbished and unified the entire facade. As we can see here the design is fine within itself, and is also a completely adequate focus for the over-all scheme.



#### 42 Perspective Engraving

We now see the full maturity of the Sistine System in this Seventeenth Century engraving of this part of Rome. Conspicuous to the upper right is Santa Maria Maggiore, with the column to the right of it and the obelisk to the left of it, fully developed as the focal terminal of Strada Felice which stretches to the lower left where it ends at Trinita dei Monti at the head of the Spanish Steps. Crossing it at right angles is the older Strada Pia, rebuilt by Domenico Fontana under orders from Sixtus, connecting Michelangelo's Porta Pia in the upper left corner with Piazza Quirinale, the irregular white space in the lower center, the ancient Horse-Tamers clearly visible as the dark spot in it.

To mark the point of the crossing of these two axes Sixtus built the four fountains, Quattro Fontane, and to modulate the progression along Strada Pia he built, about halfway between its termini, at the head of a small piazza on the right of the Strada, his Acqua Felice, the three-arched Moses Fountain, the joyful fountainhead of his newly completed aqueduct system bringing water from the distant hills, and with it, life to this part of Rome.



#### 43 Rome: Acqua Felice, Engraving by Piranesi

Here is Piranesi's view of Acqua Felice, illustrating once again that the reality of Piranesi is more real than reality itself.



#### 44 Rome: View Down Via Pia to Piazza Quirinale

Standing with our backs to the Acqua Felice, we see the Piazza Quirinale and the Dioscuri—the Horse-Tamers—as the visual terminus in this direction. This is not one of Sixtus' obelisks, but one added during the eighteenth century.



#### 45 Rome: Piazza Quirinale and the Dioscuri, by Piranesi

These ancient Roman statues stood with their backs to the square for many centuries, neglected among a welter of ruins, until Sixtus had Fontana reset them in a fine relationship to the square, the Quirinale Hill and the open space beyond. Here, as in Todi and Athens, the design is conceived in relation to the topography of the city, tied in with the forces of nature, including Piranesi's fine sunset.



#### 46 Rome: Strada Pia

Here, gloriously expressed in this old drawing in a way a camera never could do it, is Michelangelo's Porta Pia communing with its ancient Roman predecessors, the Horse-Traders, across the length of Strada Pia, which, incidentally, was lowered four feet by Domenico Fontana to create the visual connection.



#### 47 Rome: Quattro Fontane

Here we are, standing at the point of juncture of Strada Pia and Strada Felice, marked by the four fountains built by Sixtus. So enthusiastic was he that he built a portion of the palace wall to back up his fountain, even though there was no palace to back up the wall.

Ahead is Porta Pia, to the right Strada Felice terminates in Santa Maria Maggiore.

Behind us are the Horse-Tamers in Piazza Quirinale.



**48 Rome: Drawing by Tempesta, Piazza di Spagna**

As we go up in the air and look across this part of Rome, the design structure begins to emerge. Piazza del Popolo lies to the left at the convergence of the three streets, marked by Sixtus' obelisk. Piazza di Spagna, conspicuous as the white space below Trinita dei Monti, here in this view of 1593 lacked both the Spanish Steps and the boat fountain which was constructed later by Bernini's father.

**49 Rome: Old View of Piazza di Spagna**

Here, in Piazza di Spagna, the fountain has been placed and can be seen to the left, but the connection between it and Trinita dei Monti at the top of the hill to the right is still a mud bank.



**50 Rome: Spanish Steps, Engraving by Piranesi**

Here, in 1760, with the obelisk still to come, Piranesi shows us the Spanish Steps in place, magnificent connectors between the upper level termination of Strada Felice and lower level Via Babuino, leading from this point, marked by the older Bernini's fountain, to the Sixtus obelisk in Piazza del Popolo, seen here at the end of Via Babuino.



#### 51 Rome: The Spanish Steps Today

We are now at the foot of the Spanish Steps, looking up at the twin towers of Trinita dei Monti. The obelisk before it was put there in Napoleonic times, marking the termination of Strada Felice. I think Sixtus would have like it.



#### 52 Rome: Piazza del Popolo

Travelling down the Via Babuino, we arrive at Piazza del Popolo, for centuries the main entrance to Rome. At this point in time Sixtus' Piazza looks a bit seedy, despite the fountain and the obelisk. But later developments took care of this, in the person of architect-planner-promoter Carlo Rainaldi. Before his work on Santa Maria Maggiore he saw an opportunity for a commission here in Piazza del Popolo. He conceived the idea of the twin churches at the two points of juncture of the three radiating streets, to give Sixtus' obelisk a better setting and to dress up the square. He sold Pope Alexander VII on the idea in 1661, and although he lost one of the commissions to the ubiquitous Bernini, he still made a good thing out of it for himself—and for Rome.



#### 53 Rome: Piazza del Popolo, Engraving by Piranesi

Here again, Piranesi helps us to see Rome more clearly than we can see it ourselves—the familiar tensions between the three points in space, the confluence of the three streets each with its symbolic terminus, Via Babuino on the left leading to the Spanish Steps, Via Ripetta on the right to Porta di Ripetta, the Corso in the center, alas, to the Victor Emmanuel Monument.

And here are the two churches, not of the street and not of the square, yet of both, welding together the whole into one architectural concept not known before, an architectural fulfillment of the functional plan achieved seventy years after Sixtus marked it with his obelisk.

#### 54 Rome: View

As we look back over the whole work—Piazza del Popolo in the foreground, Trinita dei Monti fairly centered, Santa Maria Maggiore high in the center right, and all the other points we have seen, each in its proper place, perhaps we can agree that this is design on a city scale.

We may see it, as a planner does, as a functional pattern of economic objectives and a circulation system connecting them, and if this is our frame of vision, we will not be disappointed for Sixtus' plan actually did provide the backbone for the modern transportation system of Rome.

Or we may see it as a great human experience, richly modulated by the diversity of visual symbols dispersed throughout the city, giv-

ing special flavor and character to each part, and providing nodal points for the rallying of local loyalties, a quality that could be given to it only by an architect, but by the architect related to the city through the medium of a total design structure.

We might now ask ourselves the question, "What has all of this to do with us today?" or, differently phrased, "What are the characteristics of modern space concepts that may influence our design now?"

No longer does man see space as the backdrop for his individual self; no longer does he see his world as the static core of the astral universe. Now he conceives his world as a dynamic part of a much larger organism.

He doesn't observe space; he is immersed in it. He doesn't conceive movement through it as a straight line progression down a single continuity in time; but rather as a simultaneous movement of many people, a concatenation of different movements at different speeds by different individuals, a simultaneous extension into space of a series of movement systems, each interrelated with and acting upon each other, all according to an over-all law.

In the face of this new concept, revealed to us by the scientists, painters, philosophers, and dramatists, a concept at least as shattering of old notions as was the discovery of perspective in the Renaissance, what does the architectural profession do?

Many, to my mind all too many, architects spend their entire energies hurling structure into space in new and startling ways.

We think the problem is to project people into space, not into the outer, astral space, but into that other frontier, the hot, seething volume where the future forms of our society are conceived and born, the space of cities.

The problem is to put to work our contemporary space concepts on the scale of the City.

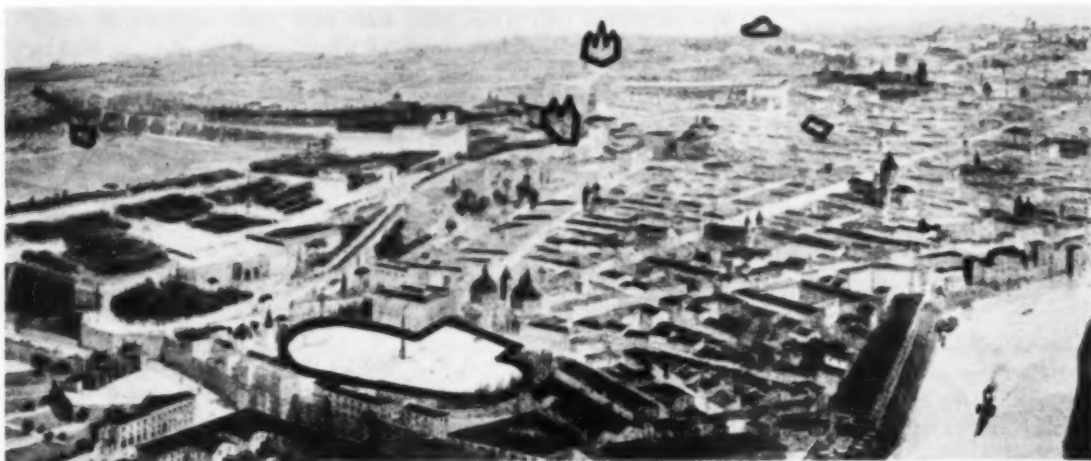
I have tried to show that the Rome Sixtus V envisioned did not come about from temporal power, nor even from the continuity of administrative policy. The Popes that followed him were jealous of his memory and tried to eradicate evidence of his existence.

But the power of his idea was so great that, willy nilly, it dominated the work of a dozen Popes and of a hundred architects over decades.

For it was a *design idea*.

It was an idea of design structure.

The problem today is to inject this same concept of design structure into the processes of government.



In our day we cannot wait for the coming of a second Sixtus. If we are to create in our own terms a city with form and design we must inject people, real live people, who can produce form and conceive design, into the process of government.

And, if this is to be achieved, these people must come directly from the architectural profession.

We must create an atmosphere which impels the best of our students to conceive a direct role in government as the highest consummation of their service in the cause of their profession, and we must get some good architects into important administrative posts.

We are going to show you what has happened in Philadelphia. Everything you will see was done within the framework of a normal type of American city government. We are going to show the process whereby it was done, a process in which architecture and city planning are inseparable.

We are going to show you our conception of a concatenation of movement systems, simultaneously extended into space, our present-day space, according to our present technology, as best we have been able to work it out.

Our work is experimental and imperfect. We still have one foot in an earlier age. You may disagree with the manifestation of the principles on which we are working: I doubt that you will disagree with the principles.

If we have shown a way to think in terms of a total design structure, of city space in relation to the space age, and if this stimulates the new ones who are coming along to devote their talents and their more advanced perception of design to the problems we posed, then my purpose will have been achieved.

I think we could spend all that remains of the latter half of this century in the clarification, refinement, elaboration and employment of these principles, and it is here that architecture will achieve its finest expression.

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#### Conclusion:

I have said that the challenge to the architectural profession today is to prove that it is capable of designing an urban environment worth the price it costs. I have said that, in order to do this, its individual practitioners will have to take a new view of their separate efforts; the profession as a whole will have to take a new view of itself; and its educational institutions must train men who can think in terms of broad design structure, some of whom see their role as dealing with total design problems at the level of government.

Like it or not, due to circumstances beyond its control, the architectural profession has been propelled into a central position in the formation of our current society. If we fail our profession now we will have failed the society of which we are a part.

Without a central design idea as an organizing force, the individual efforts under urban renewal will lead to chaos.

With a central design idea to relate to, the creative energies of the individual architects will be stimulated to new heights, and the result will be truly architecture.

Without great designers in a central role, we cannot create great cities. ◀

Photos courtesy Philadelphia City Planning Commission and NY Metropolitan Museum of Art

# The Philadelphia Story



by N. Carl Barefoot, Jr

Adapted from "Re-designing Downtown Philadelphia," the superb and brilliant Convention presentation by Edmund N. Bacon, Executive Director, Philadelphia City Planning Commission, and his staff of architects and planners.

Because the original method of presenting this story consisted in part of tape recordings, slides and the use of a gigantic chalkboard for illustrating Mr Bacon's talk, the *Journal* has found it necessary to abbreviate and condense much of the material. Readers are referred, however, to the May issue of *Architectural Record* for a highly illustrated version of how civic action, planners, architects and builders are changing Philadelphia.

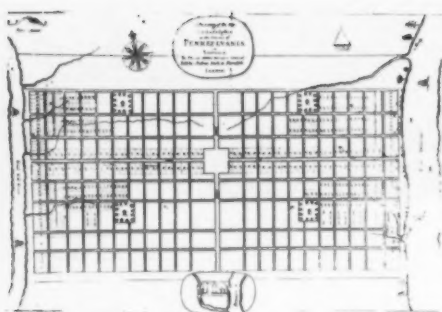
Above photo: Telling the Philadelphia Story, left to right: Wilhelm V. Von Moltke, Edmund N. Bacon, Vincent G. Kling, Oskar Stonorov, Roy F. Larson, I. M. Pei and Robert L. Geddes.

► Philadelphia, one of America's most historic cities, is gaining the distinction these days of being one of America's most progressive cities in urban re-development. The re-development is not just a face-lifting; it is a rejuvenation, almost a new birth. It is stretching from the Delaware River to the Schuylkill River and has welded together professional planners, architects, politicians and Philadelphia's citizens in an unparalleled "togetherness."

In 1682, one hundred years after Sixtus V imposed a design structure on Rome, and after Bernini had completed the colonnade at St Peter's, William Penn selected the narrow part of land between the Delaware River and the Schuylkill River for his "Greene Countrie Towne."

The terrain was flat, however there were two features thoughtfully provided by nature: A hill now called Fairmont in the northwest area of the tract, and a small stream in the southeast, leading into the Delaware River. This stream, the Dock Creek, was the place of original settlement. Although both features were small in scale, they had a great impact on the design of the city.

Since the terrain was quite flat, it was logical to develop the plan based on a geometric pattern, and so William Penn first connected the two rivers in an east-west direction with a road which is now Market Street. Next, he established a north-south road on the watershed between the two rivers.



William Penn's original plan for Philadelphia



Independence Hall area before redevelopment



Independence Hall and the new Mall

At the juncture of the two roads, he established a square which he reserved for future public buildings. Thus he created the focus of the plan. In each of the four quadrants he placed a green square: Rittenhouse Square, in the southwest; Washington Square, in the southeast; Logan Circle, in the northwest; and Franklin Square, in the northeast.

This was the basic organization for the city. It was quite natural to use Fairmont Hill as a water reservoir to supply the city with water, and in the early 1800's the water works were constructed on this hill.

In order to protect its water supply, the city began to acquire the land in the drainage area of the Schuylkill River upstream from the water works, thus establishing Fairmont Park, which now comprises seven thousand acres and extends to within one mile of City Hall.

In 1881, the City Hall was completed in the square reserved for it by William Penn two hundred years earlier. Thus the centrality of the plan was firmly established, and the original intentions of Penn were carried out.

The location of City Hall, straddling the two main roads in the heart of the city gave Philadelphia a focal point, a looked-for landmark, almost a father-image.

As a result of the "City Beautiful" movement in the early 1900's, the idea of the Benjamin Franklin Parkway was developed and designed by Jacques Greber. The Parkway would connect City Hall with Fairmont Park.

It was quite logical to use Fairmont Hill in the northwest as a focal point and terminal for this new roadway. It was conceived as a boulevard to be lined by civic buildings, an idea which was carried out at Logan Circle. This open space, complete with fountain by A. Stirling Calder, provides a setting for the Library, the Municipal Court, Franklin Institute, Moore Institute of Art, Science and Industry, the Academy of Natural Sciences and the cathedral of St Peter and St Paul. These were the major design elements at the end of the first quarter of the twentieth century.

During the 1920's there was a period of rapid development. Buildings went up helter-skelter with very little thought to organized city planning. During the 'thirties, however, there followed a period of decay.

About the beginning of 1940 a group of young men just out of law school joined in an effort to achieve a new city charter as a means of reform in Philadelphia. Failing to do so, the men decided to form a group called the City Policy Committee. Included in the group were Edmund N. Bacon and Oskar Stonorov, both destined to play a large part in future redevelopment. Using the knowledge of city planning of these two men, the group joined them in preparing a proposal for a new City Planning Commission.

On this their second venture, the group had perhaps matured, for before presenting their proposal to City Council, they first got the backing of business groups in the city and then sought wide community support. With such support for the group and its proposals, an ordinance was passed creating the new Commission.

Determined not to let their victory wither on the vine, the group—which had by this time become considerably larger—formed a new organization called the Citizens' Council on City Planning. The lethargy of the 'thirties was abolished in the 'forties, and, despite the war years, basic planning for Philadelphia plunged ahead.

The first major surgical operation in downtown Philadelphia, since the Benjamin Franklin Parkway, was planned in 1944 with the pub-



Inner-block footpath opening up the Society Hill area

lication by the Fairmont Park Art Association of the designs by Roy F. Larson FAIA, for a setting for Independence Hall, first drawn up in the late 'thirties. It was six years later, however, before the operation began.

Conditions around Independence Hall and the historic buildings adjacent to it were deplorable. Bars, hamburger joints and cheap souvenir shops surrounded it, almost blocking it from the visitor's view. In 1942, the Independence Hall Association was formed of representatives of civic, professional, patriotic and historic societies. Through this group the support of the Federal and State Governments were enlisted to improve the area.

The Commonwealth of Pennsylvania asked for the privilege of building the Mall to the north and the Federal Government undertook the development of the area to the east.

The plan for the development of the Mall north of Independence Hall provides for the first block as a setting for the Hall, and the second block as a plaza or large amphitheatre, framed by a transparent architectural screen which will interrupt the Mall, not separate it. At the end of the south block there is a fountain, still incomplete.

The third block of the Mall will have secondary squares with small fountains and is conceived of as a place for recreation and sitting.

The area east, developed by the National Park Service, is taking the form of a large open park, and eventually will extend to the south and tie in with the residential area.

This plan for the Independence Hall area, first proposed by Roy Larson, became the generic force for all that has happened to this part of Philadelphia since.

Inner-block park and footpath extensions in the historic Society Hill area became the next operation of importance to the center of Philadelphia.

To observe a series of historical focal points in the structure of the city, and to give them a relationship, green open footpaths through the center of certain historic blocks were established which, separated from the street, connected gardens, shrines and churches to the scale of pedestrian movement. By opening up the area with these greenways and parks, the spires of many churches were pulled into the residential blocks and the greenways connecting them eventually became the determinant for new apartment towers in Society Hill.



Historic churches were often hidden from view

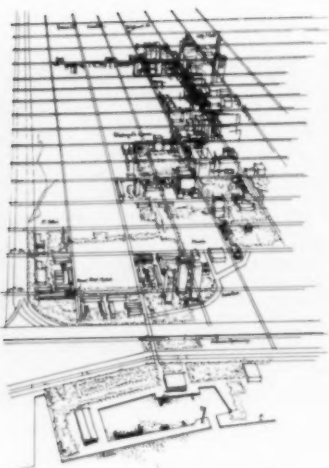


Demolition and parks pull the churches into the area

## The Philadelphia Story



The Benjamin Franklin Parkway connecting the Art Museum (lower right) with City Hall



The Webb and Knapp submission showing location of towers designed by Pei



Pedestrian concourse, Penn Center

One of the biggest problems in redevelopment was to respect the scale and character of eighteenth century buildings which were to remain in the Society Hill area, yet to bring a high population density to this part of the city. The Redevelopment Authority concerned itself with a plan that would respect the silhouette as well as respect urban esthetics. Once decided, the Authority engaged architect Preston Andrade to further develop in detail the plan for the eastern part of the city area. His resolution of the basic forms into six simple towers served as the basis for a competition which was won by I. M. Pei for Webb and Knapp.

The Webb and Knapp submission proposed five towers, the tower plan being in keeping with the silhouette pattern established by the historic churches in the area. All will be well removed from the historic area, with three-story town houses facing the churches and houses selected to remain because of their importance.

The five towers, though identical in design, will have entirely different settings. Along with the placing of the towers, the greenway system begun earlier will be extended to include and "bring into the area" other historic sites. Work will begin on three of the five towers this summer.

The two rivers that border Philadelphia, essential elements in Penn's original plan and once one of Philadelphia's physical treasures, have, through the years, become eyesores. Most of the large shipping interests have moved to other river locations. They therefore fell into the scheme of re-designing Penn's town.

The Delaware River waterfront, it was decided by the Redevelopment Authority, would be recreated as a design element and join with the Penn Center-Market Street axis, receiving the thrust of the Society Hill greenway system and deflecting it northward to join with the greenway extension that completes the circle above Market Street.

Having now a waterfront set aside for public use, the problem was, what to do with it? Architect, engineer and economist put their heads together.

The first major facility now proposed is a new avenue, a tree-lined promenade and parking area along the river bank. The city center will be connected to the new waterfront at the foot of Dock Street and the foot of Market Street, with an overpass, the future Delaware Expressway.

The second major public contribution will be a boardwalk embarcadero in a curving, crescent shape, continuous for almost a mile along the edge of the river. The boardwalk will provide berthing space for major steamships. About half-a-dozen piers already on the site will remain, some will be developed by private enterprise and others will cluster around them museums and other public buildings.

Already well toward completion in the scheme of things is Penn Center, an area embracing fifteen blocks of precious center city core from the Schuylkill River to City Hall.

The Penn Center development had a natural location when the Pennsylvania Railroad decided to demolish the Chinese Wall elevated railroad tracks which ran from the River to the old Broad Street Station located next to City Hall. Its suburban track system, underground, still precipitates between 25 and 30,000 persons into this area each day.

Vincent Kling, FAIA, presented the first plans for Penn Center. They involved not only space and buildings, but the explosion of Pennsylvania Railroad commuters into the core of the city.

A later plan called for five buildings of the same height to be built so as to give an east-west esplanade open to the sky and a pedestrian concourse below street level, punctuated with gardens, the concourses tying in with the underground transportation system.

Penn Center is also related to a larger design structure, for Pennsylvania Boulevard, extending west to 30th Street Station, is now in the process of being lined with apartment buildings.

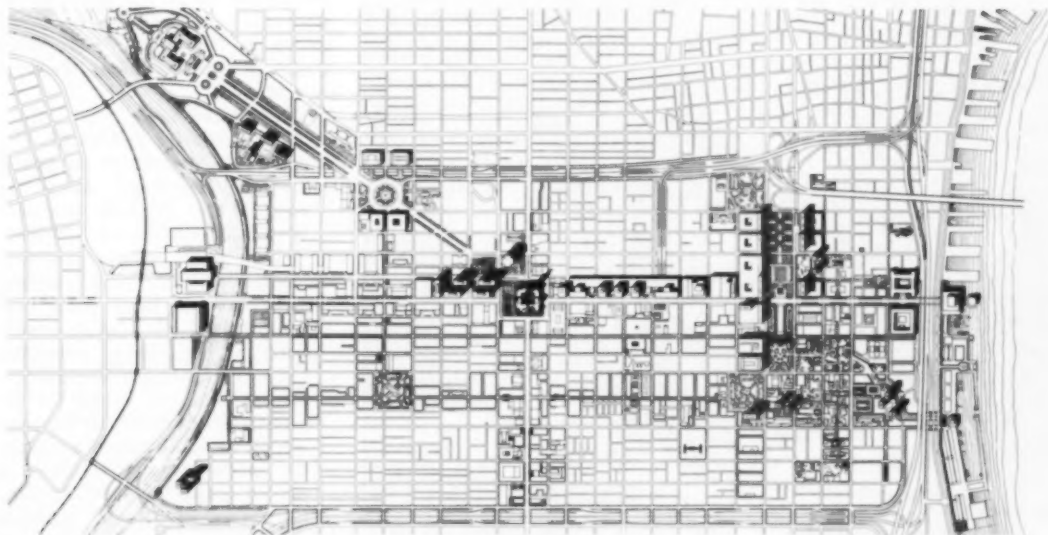
In the over-all plan for downtown Philadelphia, the pedestrian will be the king, treating the automobile not as an enemy, but as an honored guest. The separation of auto from pedestrian will be achieved in the more crowded central areas by developing continuous foot circulation areas above and below street level. On only one street, Chestnut, will the automobiles be removed, and these will be replaced by light electric trolleys moving directly into terminal parking garages.

Planned also is an extension to the south of the lower level pedestrian superblock already built in Penn Center which lies to the west. The extension will connect with underground parking and the main shopping area. A shopping promenade in the form of an elevated sidewalk will connect directly with the second floors of five department stores.

Many of the plans for the re-development of Philadelphia are still plans. Many have already been completed or are well on the way to fruition. Each one is planned to carefully tie in with the other. Each has set into motion interaction between civic leaders, the people who pay for redevelopment, community sentiment and government assistance. Here, the architect, through his consultations and his efforts, has become truly an urban designer—one who sees the whole broad concept of the finished area, rather than the narrow confines of his project building.

Philadelphia is not content to rest now, however. The story is only beginning. ◀

The Philadelphia of the future





► To list the contributions that our Gold Medalist has made to the new architecture of our age would be impossible. It is ubiquitous.

History, and particularly the history of architecture, is often a cruel thing. Genius rarely is granted recognition in its lifetime.

No so our 1961 Gold Medalist. To be sure, he struggled harder than most, and if he went further, if he reached the summit of accomplishment to the point where the whole world acclaimed him as one of the leading formgivers of our time, it is because in his struggle, he has stubbornly maintained his vision, and upheld his integrity.

As one measure of the esteem which our Gold Medalist is held, I should like to read a message to the editors of the *Architectural Forum*, and which is also meant for this occasion. The message reads:

India has many famous ancient cities and buildings. Among these reminders of the past, there now stands a new and utterly different growing city, Chandigarh, which is in the main the work of a famous architect, Le Corbusier.

So many people who are attached to old forms have not appreciated these new and revolutionary designs. I think, however, that Chandigarh is a great creation which has already powerfully affected Indian architecture, and brought new and fascinating ideas to our architects and town planners.

I send my greetings to M. Le Corbusier.

Signed by Jawandahl Nehru, of India.

Now, as a highlight of our great convention, it is my privilege to present to you Le Corbusier, better known as Corbu, the 1961 Gold Medal of The American Institute of Architects.

Your citation reads:

Anno Domini MXMLXI, The American Institute of Architects Awards The Gold Medal of Honor, The Highest Accolade Within Its Gift, To Le Corbusier.

Architect, planner, sculptor, painter, author, poet, teacher, visionary, and, most of all, man of principle, who, often misunderstood but always respected, has by his tenacious insistence on seeking truth and beauty for the human environment, by his great works, by his discoveries, and by his motto that "Creation is a patient search," led and inspired the dawn of a new architecture. ◀



# LE CORBUSIER

Dear friends, there is no "wing of victory" in this room. There is no "wing of victory" in life.

Great things are made out of a multitude of little things, and those little things are daily, successive, without end from morning to night. Daily life is made of perseverance, courage, modesty, and difficulties.

I am a little like St Thomas, minus the Saint. My whole life has led me to "put my finger on it." I feel a little like a railroad ticket collector: I only believe what I have seen; and to see everything in architecture is a dog's life.

The Queen of England has already given me a gold medal—and it was a very thick one.

I have had very beautiful speeches. I was asked to answer. I had nothing prepared. I had a little paper in my pocket which contained all the defeats in my life, and it was the greatest part of my activity. If you will excuse me, I am going to become very vulgar. One day in my studio in rue de Sevres, where I've been for the last forty years, I told my collaborators, "It is Le Corbusier who cleans the toilets of the 35 rue de Sevres, and that's why I am the boss."

Today's problems remain in front of us—the world explodes—not only technology changes every day.

I am going to make my definitive confession: I am living in the skin of a student. Thank you.

*Remarks made  
by Le Corbusier following  
the presentation to him  
of the 1961  
Gold Medal of Honor*

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Report  
from  
AGC

## BUSINESS SESSION

**James D. Marshall**

I thank you sincerely for giving me an opportunity to represent the Associated General Contractors to you here today, and I carry to you from the officers, the staff, our chapters and our membership as a whole their wishes for a most successful meeting.

I would like to express, if I may, their sincere appreciation for the continuing cooperation we have had from the AIA over the years. I feel that even in the last few years it has increased.

I particularly wish to thank your joint committee, or your liaison committee with us, working with our people; also Bill Scheick for his interest in our mutual problems.

And now I should like also to pay tribute to Ned Purves with whom we worked day after day, side by side, for many years in Washington, with whom we served on committees which we helped to create, in order to guide the Government in national affairs affecting the construction industry. I am very glad that we can join you in expressing respect and thanks to him for what he has done for the industry.

It is important to the construction industry, in fact to the United States of America, that the AIA and the AGC continue their joint efforts to guide this largest American industry into the proper procedure and performance, because this performance fixes the long term investment of the savings of the nation and converts them into job-creating, wealth-creating facilities as well as homes and educational and spiritual institutions which preserve our high standards

of citizenship. It is the greatest industry in America.

I should like to take a minute or two to review a few of the highlights of the joint efforts of the AIA and the AGC in the past—during the past forty years, as a matter of fact. We searched our records, which are never too good in a rapidly growing association, but we did find this:

In 1919 committees of the AIA and AGC conferred with respect to establishing "some honorable method of payment for estimating, which would discourage dishonorable methods."

In 1921, the AGC convention resolution recommended cooperation with the AIA to consider problems of mutual interest.

The AIA and the AGC cooperated with the engineers in meetings called by Secretary of Commerce, Herbert Hoover, to consider the adoption of contract forms for all classes of construction work.

In 1922 the Joint Conference on Standard Construction Contracts, which included representatives of the AIA and the AGC, was commended by the AGC for developing a fair form of contract.

In 1926, the Joint Conference issued a Standard Form of Contract for Building Construction, the AIA and the AGC contributing to this work.

In 1928, the AGC by resolution advised The American Institute of Architects that it was ready to cooperate in improving conditions within the industry dealing with prequalification, form of bid security, bidding procedures, the use of alternates, and so forth, and that it wished to formulate a joint dec-

laration defining the proper sphere of activities of the members of two organizations.

We still have a few of the forms left in which on one side of the sheet are described the proper functions of the design profession and on the other side the proper functions of the contractor.

I think they have been adhered to pretty well, although some of our people have strayed, and some of yours. It has set a pattern for the proper procedures in the industry.

In 1935 the AGC worked with the AIA toward the elimination of the practice of charging the general contractor for plans and specifications used for bidding purposes.

In 1936, the AGC worked with the AIA in developing and improving the form of insurance titled "Full Coverage, Builders Risk Fire Insurance Policy."

In 1948, a suggested guide to bidding procedure was jointly developed by the AIA and the AGC through the work of a special committee from each organization.

For a number of years the two organizations worked constructively together on such matters as standard contract provisions, simplified specifications and recommended bidding procedures, and with the establishment of the National Joint Cooperative Committee, there was formalized a successful working relationship between the two organizations on mutual problems. The committee was established formally in 1948.

Since 1948, the National Joint Cooperative Committee AIA-AGC, as we call it, has held fourteen meetings and since the conception



**Art Alliance.** Left to right: John R. Macelwane, Toledo, Ohio; George Marshall Martin, Cincinnati, Ohio; Lawrence Eldridge, President, Art Alliance; Arthur E. Nutter, Houston, Texas

of the joint committee seventy-four local joint committees have been established between the AGC Building chapters and chapters of the AIA. A meeting of the "National AIA-AGC Liaison Committee," as it is now called, is anticipated to be held some time in May.

Now that is the record or part of the record in the books. But it is not all of the record that I saw in the past thirty-five years in AGC work, and sometime previous to that in contracting, of the accomplishments of these joint efforts.

The architect, the engineer, and the contractor in 1910 were not even identified as the guiding part of an industry, nor the industry as a great industry. Instead, construction was considered as a special service agency to construct facilities that other industries might need and was actually part of another industry, merely called in to serve it.

In World War I, there was little or no pattern of operation of the industry, and the so-called image was confusing. In fact so confusing, that President Wilson, as soon as the war was over, asked the Chamber of Commerce of the United States if it could not help in the development of a contractors' organization.

The AGC was created in 1919 as a result of that influence.

The AGC and the AIA, together with the ASCE, exerted influence on the construction industry from that time on and were gradually

bringing about a recognition of the fact that construction was an industry, a great industry, composed of devoted people skilled in their profession and their trade.

In 1932, with a depression in full swing, the AIA, ASCE and the AGC and their chapters jointly created a program of over \$3 billion of needed public works by making surveys of actual requirements and they sold that program to the Administration as a pump primer for re-employment.

The sound PWA program was the result. Not the WPA political program which could have been avoided had we had a sufficient backlog of work planned in advance on hand.

This action by these three organizations in the industry created a recognition of the importance of the industry by the public and the Government. Not only did they do that but were able to preserve, through these emergency days, the proper relationships and procedures in the industry.

You will recall that under the PWA program our respective functions were considered and respected and the architects and engineers were employed in their particular capacity and the contractors bid on the work in the regular manner.

Now the industry continued to thrive under the leadership of the AIA, and the ASCE and the AGC, and there began to develop some national associations of importance in other phases of the industry. An

example is the National Electrical Contractors Association.

With the advent of World War II, in my opinion, the industry was at the peak of its performance, operating with the greatest speed and the least confusion that we have ever seen.

Because of this influence of the AIA, the engineering societies, and AGC, and some other construction associations, speed was possible because they had created in the Government circles responsible for handling World War II construction recognition of the respective functions of the different parts of the industry.

Jointly we had established the equitable forms of emergency contracts that could be utilized under these unusual conditions, and had guided the controls of materials and men, so as to cause as little deviation from the normal processes as possible. This was done by the direction of your officers, and of the officers of the AGC and of the engineering societies through their representatives in Washington.

At that time we even had the remarkable example of Sidney Hillman, who was in charge of the Labor Division of the War Production Board, a CIO leader of industrial unions, declaring definitely that construction was to be performed by construction unions and not the industrial unions. I wish we had him today in all the confusion over construction there is now among labor organizations.

Now this group of leaders, which changes from time to time, except a few of us old timers, who have hung on under the joint auspices of these organizations, met many emergencies—depression emergencies, the public works program, World War II emergency with miracles of construction and again the Korean emergency. In doing these things they had to guide legislation, they had to guide administrative procedure and policy, participate in various committees and boards and meet with advisory groups to see that controls were properly fitted to construction operations.

Since the days of World War II, which I feel was the peak of organized performance in the industry, many things have happened which have created confusion in the industry, at least in the thinking within it and the thinking about it.

On the general contractors' side, I will name only a few: 1 The development of the broker contractor with the resulting strained relations with the sub-contractors.

2 The electrical and mechanical work becoming a major part of many of our structures has changed its complexion somewhat.

3 Separate contracts have been promoted by those who felt that the single contract system did not serve them so well.

4 Automation in the industrial plants is pushing the industrial union into industrial plant renovation and repair and even new construction. This is an extremely serious matter I wish to explain.

In most industrial plants, there has been a crew of building trade workers (where the areas were organized), who did the maintenance construction work, repair and reconstruction and new work. They were sometimes directly employed but usually were under contract. Unfortunately workers in that type of construction are unable to obtain certification under the Taft-Hartley Act of their claims to do certain work.

Because of the nature of the transitory employment of these building trades people in construction, in industrial plants they may not ask for an election and get certification for the work. However, in the plant, through pressures brought on industrial plants themselves the industrial unions have demanded no "contracting out" agreements from these plants for construction work without consent

of the industrial union which has certification for that plant.

In other words they bring a sort of boycott, a restraint of trade, against the entire construction industry. If carried further it will affect you and your profession. It probably will result in the direct hire of men trained in your profession to work in the offices of these industrial plants instead of architects, contractors and engineers being employed as they have been in the past.

That can be a very serious matter and one that is coming to a head rapidly in the missile plants and in the missile bases. There is an endeavor on the part of some unions, because of the lack of employment, to carry their men from the factory to construction work on a missile base and naturally a clash results in the organized areas.

Now all of these things have resulted for the contractor in what we term a profitless prosperity with the largest volume we have ever known.

On the part of the designing profession you of course know what the situation is better than we do, but we do see changes in situations where now there must be project promotion by the industry.

In my early history in construction we went to the architect to see what he had on the board. The architect waited till the client came in the door. But that is no longer the case. Most of the big construction projects are promoted and developed by those who know the possibilities that are there.

That has resulted in a package deal perhaps on the part of some contractors and perhaps of some architects. You, like ourselves, have been splintered off into societies of specialized groups as we have been splintered off into specialized general contractors such as the National Constructors Association in chemical and refinery work and the pipeline contractors.

Also you have experienced, because of the government's entry in so much construction, a certain amount of direct employment of individual architects and engineers by the government.

All of these things have created a confusion as to what is a proper procedure, who should do this, who should do that and perhaps dissatisfaction on the part of different groups which would be affected by a change. We even see in your field perhaps the same problem that we contractors have of

the specialized groups wishing to deal directly, where we used to operate through the single contract system. We also think we now see on your side, instead of authority coming through the architect's office, a desire on the part of the engineer to come down directly to the project. That could result, we think, in confusion.

Now we have met emergencies jointly in the past, and we have guided the nation in construction affairs. Surely we must not let the loss of splintered groups and these competitive problems destroy our joint influence in the economy. We must recognize, naturally, the trends and bend to them, but let us not be in such a hurry to engage in a new idea we destroy the *benchmark* of proper procedure to which we must always return even if only to start off on another new angle. This benchmark, in my opinion, is the procedure that has been developed over the years to create the construction industry by the AIA, the AGC, and the founder professional societies.

It is my hope that the architect and engineer will always be able to provide that well recognized professional position of design and checking to assure the investors of the savings of the people that the architect-engineer on one side and the contractor on the other get them their money's worth. We need not abandon our respective functions in the industry to meet the challenge of such things as package deals. True, today, much construction work must be promoted and developed. True also, that much promotion also requires many people such as the realtor, the banker, the designer and the contractor. I hope it is possible for all to join in a joint venture for promotion and each share promotion profits as entrepreneurs but still design and check as a professional architect, and still construct as a contractor, for the same project which the joint venture promoted. I am sure there is no conflict of interest in such an arrangement. I can assure you that the AGC will welcome opportunities to discuss your problems and ours, and to discuss the problems of the nation at any time and we hope that our committees may even broaden the scope of the matters with which they deal, so that we may continue to lead the industry and the thought of the industry in the United States and thereby the world. ◀

*"Is it all right  
if we listen?"*

The following article from the April 28th edition of "The Evening Star" of Washington, DC, by-lined Robert J. Lewis, is reprinted in its entirety.

PHILADELPHIA, April 28 — The American Institute of Architects today ended its 93rd annual convention here after bestowing the much-coveted Gold Medal on the French architect, Le Corbusier.

Re-elected president of the organization was Philip Will, Jr, of Chicago.

The Swiss-born, 73-year-old Le Corbusier, one of the world's most influential modern architects, at first refused to come to the United States to receive the honor, it was learned today.

He said he could not be present in person because of another engagement.

Later he explained he had "a holy horror of ceremonies and honors."

Still later, he wrote he was not "a great gentleman" and did not like to dress up for dinner.

A flurry of correspondence continued back and forth across the Atlantic. To all pleas he was adamant.

"I am bound to detailed work, punctual, daily, and without pity," he wrote.

"It is because of that that I have done something in life.

"Let us not joke. There is a law which is cosmic, and that is the law of the sun, the implacable passage of the solar hours.

"Strategy demands a calendar; tactics demand a time-table, and the philosopher has said, through the voice of Montaigne, that one cannot be in several places at the same time."

Finally, through the intercession of Luis Sert, dean of the Graduate School of Design at Harvard University, the reluctant architect agreed to be present, under certain "conditions":

1 No television or press conferences.

2 No reception.

3 No black tie for him or any "dressing up."

When he arrived in New York this week, he specified he wished to be brought to Philadelphia in a "black limousine with no radio."



**Annual Dinner.** Top: The head tables at the Annual Dinner, with the Mummer's Band from Philadelphia on stage. Left of microphone is Le Corbusier who refused to "dress up" for the affair. Also at the head tables are Institute officers and their wives and recipients of Honorary Fellowships. Bottom: A portion of the crowd attending the Annual Dinner. The affair was a sellout—as usual



He came to Philadelphia in a black limousine. No radio.

The celebrated architect did consent to address a student organization affiliated with the AIA. He arrived three-quarters of an hour late.

Before his arrival, students were warned not to take pictures for fear he will stop in the middle of the lectures, and leave.

One student belligerently asked

from the floor: "Is it all right if we listen?"

When Le Corbusier finally arrived, he was grandfatherly charm itself. He explained developments of his style now being employed to build a new capital city for the Punjab, in India, and signed autographs for over half an hour.

The banquet was a dress-up affair. The guest of honor wore a wrinkled black suit. ◀

Report  
of the  
President

## BUSINESS SESSION

**Philip Will, Jr, FAIA**

Just about a year ago, following my election to the Presidency of the Institute, I said at San Francisco that I feel before me a very troubled and a very disturbed profession.

I expressed my hope that The American Institute of Architects would rediscover and re-affirm its responsibility as citizens of America. In the intervening months we have further defined this responsibility and we have begun to take some steps to meet it.

An important part of good citizenship in a troubled world is the realization that we are international citizens as well as Americans. We must speak for our country as well as to it.

I consider our international relations international obligations.

It was with a sense of duty as well as adventure that a small, but competent, delegation of the Institute, augmented by a staff member, journeyed to Buenos Aires last fall to participate in the Xth Pan American Congress of Architects. We all returned deeply impressed by the enormous potential of practical professional help that we can offer to our Latin American colleagues, not only for their own benefit and that of their countries, but in the interest of a more tranquil, peaceful world. We have not really begun to mobilize this potential.

I am happy to tell you, however, that our International Relations Committee under the wise and energetic chairmanship of Samuel Inman Cooper, FAIA, is now more active than it has ever been in the

past. It is concentrating its efforts on seeking closer contact with the various national and international organizations and the Government agencies dealing in international relations. As a result, we hope that as a private group of citizens, we need not face the enormous task of international professional exchange alone, but will do so in concert with our State Department and other Government agencies. To this end I recently testified before a subcommittee of the United States Senate, in support of Senator Fulbright's proposal for increased international cultural and professional exchange.

In Buenos Aires, it was my privilege on behalf of the Institute to invite the Pan American Federation of Architects to hold its XIth Congress jointly with our National Convention of 1965. This invitation was enthusiastically accepted as our Latin American colleagues are friendly people and most anxious to work closely with us. It will not be easy for the Institute to organize and finance an international gathering of such scale. I assure you, however, that this meeting will benefit both hosts and guests alike.

We are, as most of you know, also again being represented at the Congress of the International Union of Architects to be held in London early in July. I am gratified by the large number of members who have indicated that they will attend this meeting. The more of us who participate in these international events, the greater and more fruitful will be our country's contribution to peace and understanding in a troubled world.

From these global activities let me turn to some mundane, but nevertheless important, housekeeping matters. They are important because to me the effectiveness of our collective professional efforts depends on the effectiveness of our organization. For our organization is the instrument through which we realize our aspirations. The more perfectly this instrument is shaped to its purpose, the more precisely and efficiently its purpose will be served. The first matter we wish to present before you concerns our political structure.

We will put before you a proposal which has been offered by perhaps the ablest and most distinguished national committee that has ever been called together.

Secondly, we will present before you a proposal for supplemental dues.

We recognize that one tampers with a dues system at great peril. I suspect that even a proposal to lower dues would be opposed by at least half the membership. Certainly no subject raises more controversy, frequently generating more heat than light.

First, it must be recognized that we suffer from the declining purchasing power of the dollar. In effect, this means that our present dues have been automatically reduced since last they were established by convention action.

True, growing membership has helped to keep us solvent. Yet this is not enough to support our present programs without taking unfair advantage of staff or those dedicated members who volunteer not only their time, but pay their



expenses from their own pockets. And even if we could manage to "make do" what of the needs which, in these complex and difficult times, remain unmet?

No one, however, is sufficiently prophetic to anticipate all that must be done to protect, let alone advance, the profession.

Yes, we are beset by the encroachments of government and package dealers. Yes, we have no research program or committee, or staff to support it. Yes, we face basic problems in education. Yes, we are not doing enough in public relations. Yes, we are suffering in the hands of the courts in professional liability. Yes, the professional performance of all our members is not always what it should be. And yes, there are many other matters with which we must deal.

But the great underlying fact is that we are moving into a new world. A world in which new and overwhelming demands will be made upon the profession—demands equalled only by the opportunity they represent.

Thus the toughest assignment we have to accept is to determine where our future lies.

What Institute programs will be called for?

Who among us is wise enough to know?

Our greatest wisdom may lie in recognizing that action will be necessary, and that we must be prepared with both the men and the money.

Is our proposed system of supplemental dues completely fair?

Probably not. No dues system is. Like taxes, they fall unequally. The question becomes one of finding reasonable compromises in terms of Institute objectives.

If we attempt to relieve the young and struggling, it is to bring them into membership and encourage them to participation and professional success.

If we tax the strong, it is because they benefit most tangibly and can best afford to pay. Some may even welcome a fair method for contributing more to their profession.

One final word: Dues, structure and housekeeping matters are important; but they are not the focus of the concern of your President.

Any man, honored by the office I hold, must determine for himself the job he must do. My concept may not be that of my predecessor or my successor. Each has, or will, strain his abilities to his utmost—each in his own way.

With neither pride nor humility, but with such wisdom as I possess, it has been my hope that during the blurred months of the year just passed, I may have looked ahead and set some goals worthy of my beloved profession.

I have asked you, others and myself, questions I felt were important. Questions which, if well and soundly answered, might set new directions for us to travel.

Such questions as:

What does our country need from its architects?

If we can define the needs, are we, or can we become, capable of meeting them?

If we are not yet qualified, what skills or means do we lack?

How can we get them?

No, we do not know the answers; but we can surely sense what they probably must be. This is why I am so brash as to suggest that we reach for the stars—that we claim the total design of our man-made physical environment and accept the consequent responsibility.

This is why I am willing to say that the proud profession of architecture shall accept nothing less and in the next forty years will re-create America in its rightful image of greatness. ◀

BUSINESS SESSION

Report  
of the  
Executive Director

**William H. Scheick, AIA**

I am quite aware of the fact this is no time to make a detailed report. What I have written in this book is mainly a look ahead, talking about some of the things we are doing. But today I would like to give you very briefly just a few facts and ideas, to tell you a little more about where we are heading.

I have had a fast initiation into this new job. I have managed to squeeze in travel to eleven different chapters of the AIA in widely separated parts of the country. I have been to two Board of Directors meetings, and I have sat with about twelve committees.

I just say this to tell you I think I have a grasp of the job and more than that, what it is that the membership is seeking from headquarters.

I have two advantages on my start. One is that I believe the profession has never had any more vigorous leadership, any more imaginative leadership, that it has in its officers at the present time. This goes also for the Board and for some of our top-flight chairmen.

I take the statement of the Committee on the Profession, the first statement, as almost a bible, as outlining for us the big things that we have got to do to meet the challenge of the next twenty years.

The other advantage I have is that Ned Purves has handed over to me a chart for an efficient organization, or reorganization, let us say, of headquarters, which was done by Handy Associates, Management Consultants, under his direction, and which he had started to implement. This gives us a new

kind of tool for efficient operation in your headquarters.

It came to me with several positions unfilled, and we are starting to take care of that.

I think I can say that the basic concept behind our programming and our organization, is that the times ahead are different from anything that the profession has ever seen. There is going to be more building to be done; there are going to be new types of clients, and there is going to be more competition for professional services.

Now, just let me touch upon a few highlights, a few major problems in the area of activities, and what we are doing about them. Each one could be the subject of a speech.

Number one is expanded architectural services. In simple terms, this is the aggressive and constructive answer to the package deal. The object is to expand our concept of the ethical architectural practice, rewrite the mandatory standards to recognize the indicated changes, and set the standards of ethical procedure.

The Board of Directors ordered in its last meeting that the Committee on the Profession meet twice again this year on this matter, once with the chairmen of some other essential committees, such as Office Practice, Judiciary, Chapter Affairs, Documents, and others who were involved in this complicated study, with a target date of reporting to the Board in January, 1962, with a proposed course of action.

The second point is public affairs. This is a polite name for Government relations. I think you

saw a sample this morning of what is going on, a stepped-up type of activity. It is not new for headquarters, but it is being stepped up. It is based on a vigorous representation of your interests within the administration which is committed to much activity in urban affairs.

We will continue to give constant attention to certain important agencies which have much to do with building, and with architectural services.

Tom Faires has taken the chairmanship of the PHA Committee, and we are delighted at the prospect of working with Mrs McGuire for constructive developments in that particular area.

In the matter of state legislation, I find from my travels that there is generally a fight against bureaucratic architecture being carried on by many of our state societies and chapters, matters of registration laws and incorporation. We make no proposal to enter the states' arenas at the national organization level, but we do propose to reinforce the state components of AIA and the chapters and societies with a top-flight intelligence service.

In order to strengthen ourselves in this area, I made my first appointment of Matthew Rockwell, AIA and AIP, from Chicago. One of the reasons I chose a man who was a planner is that everything about our practice, everything about Government looks as though it requires some real technical planning competence in your headquarters staff, and I think we have it in Matt.

Public relations is another area



**R. S. Reynolds Award.** Mr Reynolds congratulates winners Mackey & Murphy on winning the R. S. Reynolds Memorial Award. Florence Knoll and Ezra Stoller, Fine Arts Award winners, are in foreground

that falls within this general area of public affairs and within this division. This is one where I believe that few chapters are able to buy expert service. This year we will have thirteen regional workshops.

I had lunch with Gordon Wittenberg today, and we talked a great deal about what his Public Relations Committee can do to determine the needs of chapters for public relations media which can help them and reinforce them nationally in our connection with the national press and other public relations outlets.

The third general area I mention is education. The Committee on the Profession is literally reshaping our concepts of architectural education. They are covering what goes on in the colleges, what goes on in the training of young architects and in the professional adult education which our profession largely lacks.

We have started, and we are continuing with meetings, right here at this convention, to reinforce our collaboration with ACSA, NAAB,

and NCARB, all of which are part of the educational picture.

We are stressing proposals for educational activity in design and urban planning which might develop into a new type of planning. We are authorizing a project for the board to update our specifications work sheets which some of you are still buying, though still out of date.

Finally, the last major highlight I want to mention is the Octagon-Chapter collaboration. Nothing seems more important to me than the basic communication between headquarters and the chapters, and between the chapters themselves.

One of our basic mechanisms for this is our committee structure. This year's budget was \$122,600, I believe, for committee activity and Board activity. This brings people together.

We always have demands for more and better committee work. Increases in regions made marks on some of our committees. The *Memo* and the *Journal* are media for communication—but one of the most basic of all is a letter or

'phone call from one of you to me, and I promise you it will get an answer.

You may have a problem, or you may have a criticism, or you may have an idea, but I tell my staff that the basic thing in relations with the membership is: Take care of their questions. This matter of communication is the very essence of our being, and I believe we are improving our procedures, and I ask you to improve yours, because it is surprising how hard it is sometimes to get something out of a chapter, particularly one which does not have an executive secretary.

Finally, this adds up to a concept that the AIA must fully represent the profession, if we are going to meet the challenge ahead. I believe that most of you feel that you need a strong national organization to do this, and a headquarters that is geared for action and maximum service, and I feel that this is my responsibility to you, and I shall do my utmost to give you a most vigorous prosecution of this assignment. ◀

## Report of the Student President

BUSINESS SESSION

### Raymond Gaio

A little over a year ago, in San Francisco, I first had the pleasure of addressing you on behalf of America's student architects. At that time a program of mutual benefit was proposed and the means to effect such outlined. The terms were: more assistance in inter-school and international communication, the undertaking of student-AIA seminars, recognition of student work and good faith in us.

On the whole, most of the aforementioned points have been put into practice. We have, with the aid of Elliott Carroll, the new Staff Executive in charge of Student Affairs, set up plans for regional and inter-regional newsletters; through our Committee on International Affairs, all schools of architecture throughout the world, including those behind the Iron Curtain, have been contacted and the replies show a definite interest in communicative exchanges of all types. And student work from around the nation is being shown here at the Convention for the first time. The fifth point of the program called for good faith in us. In many cases this has become a reality.

A good example is the new joint ASC-AIA subcommittee on Student Affairs. This subcommittee is a division of the Institute's Chapter Affairs Committee with its main purpose being to insure that the ASC-AIA remains a total dedicated student organization, that is, a national entity, representative of autonomous school chapters and that they advocate closer relationship between student and corporate members.

I stated that in many cases mutual good faith has been shown. Unfortunately, there are just as many cases where it has not and indications are that it will not be shown until such a time as it is accepted by all concerned, that to-

day's student is tomorrow's professional. Unless this barrier now blocking the progress of the American student architect is removed, the profession as we know it today will be non-existent in a short period of time.

In a recent survey, responsible students from every school of architecture in these United States—and there are seventy-one of them—expressed their dismay over corporate-student relationships. In the past, it has been a common misdemeanor that students desire only money. A vast majority of those polled stated: "financially, we are well taken care of—as far as personal contact—none."

No personal contact, yet you are the future employer of today's students and today's students are the future profession. I might ask how did you gain the vast knowledge of the profession while you were struggling to enter it? Did the practitioners divorce themselves from the students or was it from some master who took you under his wing and insured that you would do every kind of work available in his studio—thereby benefiting himself and you and architecture as well. Did he throughout your association or apprenticeship show you both the good and mainly the unglamorous side of the profession? I am satisfied that he did and because he did just this, and because he took time and effort to do so, architecture has advanced to its present state.

I am sure that you must agree that direct personal contact is absolutely essential to the furtherment of student architectural training.

Having chosen this profession, you the practitioners, have a duty to yourselves and to the younger students to pursue true understanding of the breadth and the complexity of architecture.

In school, architectural theories are literally thrown at the students

and in many instances professionalism is not to be heard of. When, then, do we learn otherwise? When do we receive the much-needed practical side of architecture, and when are we instilled with the broadest principles of professionalism, eschewing pedestrianism?

In the next forty years we are to see a second United States built. During this period of time, today's students, tomorrow's architects, will be entrusted with the vast job of meeting and satisfying man's wants and needs with appropriate architecture. The architecture resulting can be and should be worthy of those for whom it will be designed. But unless words become deeds, and unless action is taken today to insure the profession of architecture for the future—the resulting tomorrow may well find us faced with the total destruction of a truly noble art.

This year for the first time ever, we purposely scheduled our convention to run concomitantly with yours; in order to utilize the same speakers; and to brush elbows with you. Some 420 students found their way to Philadelphia—some from as far away as California and Utah—most at their own expense. This number is the largest ever—with some three hundred more in attendance than ever before. Truly, this is an excellent indication of the interest which the students of architecture have in your profession, in our profession. Truly, this should be an indication to you that we want and need personal contact with today's practitioners, there can be no other reason for the massive turnout which we have experienced here this year.

I am one of today's students; there are 16,599 just like me, and we appeal to you here and now to help architecture by helping us. Today is tomorrow—tomorrow is too late. ◀

## BUSINESS SESSION

Report of the  
Chairman,  
AIA Foundation

Bradley P. Kidder, FAIA

I have been asked to come before this convention to describe, briefly, the new relationship between the AIA and the AIA Foundation, and to explain how you, as individuals, or by Chapter effort, can help both the Institute and the Foundation to achieve their common goals.

To begin with, it seems advisable to provide a short history of the Foundation and its objectives to better acquaint you with that organization.

Back in 1942, a group of farsighted architects became convinced that the Institute should engage in more comprehensive programs in architectural education, architectural research and in the dissemination of architectural information. But they were also convinced that such programs as they visualized would never be possible as long as the primary source of income for the Institute was to be derived from membership dues.

So, largely through the generosity of Albert Kahn, with an initial gift of \$10,000, the American Architectural Foundation was incorporated and organized with a board of trustees, composed entirely of former officers or directors of the Institute. The objectives were to solicit, receive and expend monies to further the cause of architectural education, research and information.

During the early years of its existence, the Foundation received several other sizable grants, but, unfortunately, a number of these later grants were in the form of trust funds, or restricted-use scholarship grants. Even so, the Foundation continued to grow, and in spite of its limited funds, was able

to give financial aid in establishing such programs as the Modular Coordination Standards, and the series of School Plant Studies that were published in the Institute's *Bulletin*.

In 1951, the Foundation made a general appeal for funds through the membership of the AIA, but the response to this appeal, while very generous on the part of many individuals, did not produce any significant gain in the Foundation's assets, and until 1957, the Foundation sort of coasted along, providing sound administration of what funds it had, but without making any substantial gain in the capital account.

Along about this same time, starting in 1954, following the publication of the forty-three recommendations from the Survey Commission on Education and Registration, and as contained in the book "The Architect at Mid-Century," a number of other Institute Committees made reports to the AIA Board of Directors, calling for, or suggesting, expanded programs in research, education, and in the field of architectural information. An alarming number of these suggested activities had to be turned down, postponed, or be drastically curtailed because there were simply not enough funds to implement these programs and still carry on the many established services demanded by the membership.

So, your Board of Directors, unable to finance these projects with the funds that were available to them, and convinced of the desirability of forwarding these suggested programs, began to look for funds from other sources, and quite naturally they looked first to the AAF with its apparently abundant assets.

There was immediate disappoint-

ment when it was discovered that the Foundation did not have an income sufficient to finance these proposed projects.

Another handicap to cooperative effort was the fact that with its separate identity and a name that did not indicate any association with the AIA, the Foundation was not always aware of the Institute's programs; and the reverse was equally true.

So there followed a period of about two years while the directors of the AIA investigated all other possible solutions to the problems of expanding the effectiveness of their various Institute programs.

In the end, a very simple solution was found.

Our legal counsel had advised against a merger of the two organizations—so, since a merger was not practical, a marriage was arranged.

The proper young Foundation took the name of The American Institute of Architects Foundation, and promised to love, honor and (generally) to obey.

It was a sort of double-ring ceremony. The AIA gave the use of its name and the right to solicit funds in that name—and the Foundation increased the number of its trustees to nine—six of whom are to be elected from the members of the current Board of Directors of the Institute.

Thus, the Foundation retained its separate identity, and its right to receive gifts "tax-free" as a non-profit organization. And the Institute has gained a sympathetic helpmate, to take on the domestic problem of trying to find more funds with which to put into operation the expanded programs in education, research and the dissemination of architectural information,



**Award Winners.** Left: Florence Schust Knoll receives Industrial Design Award. Right: President Will pre-



sents the AIA's Architectural Photography Medal to Ezra Stoller. In the foreground is Mrs. Knoll

which we have in unpublished abundance.

This marriage of the Institute and the Foundation did not become official until February of last year, at which time it finally received the blessing of the New York State Corporation Commission and the Bureau of Internal Revenue.

As a result, no fanfare of publicity accompanied the wedding, and the only public announcement of the event was made in the December 1960 issue of the *AIA Journal*.

However, the trustees of the Foundation did not waste any time in getting to work and have held four meetings within the year. We sincerely believe that we now have an investment program that will enable us to earn the best possible return on our trust funds, and a program for the solicitation of funds from outside the Institute that will result in the procurement of the much-needed funds for advancement.

The present Foundation funds are not large. Total assets come to just under \$100,000, but in addition, we administer and disburse Annual Scholarship Grants in the amount of \$15,500. If you look carefully, you will find acknowledg-

ment of this fact on page forty-nine of the 1961 Board's Annual Report.

Now we come to the point of explaining how you as individual members of the Institute, can help the American Institute of Architects Foundation, Inc. in its quest for the substantial grants that are needed for these AIA projects.

We know that of the seven hundred or so Foundations in the USA, there are a number that are in a position to give substantial financial assistance to various types of educational and research projects, for which we probably can qualify.

We know, also, that certain building product manufacturers and trade associations might be willing to underwrite or finance certain other types of projects.

Our problem is that we do not know which foundations, or what manufacturers, or trade associations might provide the funds to finance the operation of these projects that need such assistance.

We feel certain that among the nearly 14,000 members of the AIA, there must be a number of you who count as friends, clients or acquaintances, some men who are connected with a foundation, association or manufacturing enterprise that would be in a position to help in

the sponsoring of one or another of these projects.

We do not ask that you contact these men yourselves. Merely tell us their names, provide us with letters of introduction, or allow us to use your name whenever that would be helpful, so that we may approach these men with some assurance of a sympathetic reception to our requests.

However, if you do know the officers of any foundation or association, sufficiently well that you would prefer to make a personal solicitation in behalf of the Foundation, please arrange for one of our members to go with you as no individual is empowered to solicit funds in the name of the Institute or the Foundation.

There is every reason to believe that within the framework of the AIA, and the AIAF, Inc. there exists every possible potential to provide the architectural profession with the sort of educational opportunities and research programs that are essential to the training of the men and women who are to become the architects of the world's total man-made environment.

So, will you please help us to find the funds to realize this potential? Thank you. ◀

# Bylaws

## Proposed Bylaw Changes Read by J. Roy Carroll, Jr, FAIA

(Note: For fuller detail, members are referred to the Official Notice, dated March 20, 1961, which was sent to all members. Bylaw changes will generally be referred to below only by number and title, with the Resolution, followed by the action of the convention.)

### I Residence of Regional Director

*Resolved*, That Chapter VIII, Article 1, Section 2 (b) be changed immediately to read: "Every Regional Director during his entire term of office shall be an assigned member of a chapter within the region he represents."

Action: Approved

### II Structure of the Institute

As directed by the 1960 Convention, the Board appointed a "blue ribbon" committee on the Structure of the Institute representing all regions. This Committee, after studying the report presented at the 1960 Convention, and the suggestions for its improvement voiced by the membership, decided to leave the basic structure of the Institute unchanged. It made recommendations which the Board has approved and which are embodied in the Bylaw changes noted below. The most significant changes are:

a Increase the number of regions by allowing each state having 500 or more corporate members to become a region at its request, thereby providing for Boards of increasing size. Note: The following states have been granted regional status by the Board as of the close of the 1961 Convention: Illinois, Michigan, Ohio, Pennsylvania. East Central, comprised of the states of Indiana and Kentucky replaces the former Great Lakes Region after removal of the states of Ohio and Michigan. The number of regions will now total seventeen.

Bylaw changes relating to the Board follow:

*Resolved*, That Chapter VIII, Article 5, Section 1 be amended to provide that the Board shall hold not less than two regular meetings each year. Note: The current Bylaws set the time of the Board meeting and require an annual meeting, an adjourned session of

the annual meeting, an organization meeting and one other regular meeting.

*Resolved*, That Chapter VIII, Article 5, Section 2 be amended by the addition of the italicized words noted below:

"A special meeting of the Board shall be held at the written request of any five members of the Board *or upon the call of the President.*"

Action: Approved

*Resolved*, That Chapter VIII, Article 5, Section 4 be amended as noted: "Not less than a majority of the entire membership of the Board shall constitute a quorum for the transaction of business; provided, that *not less than one-half of the total number of regional directors shall be present . . .*"

Action: Approved

b Increased duties and increased membership of the Executive Committee of the Board of Directors. *Resolved*: That Chapter IX, Article 1, Section 1 be changed to read: "There shall be an Executive Committee of the Board composed of all officers and those regional directors who are serving the last year of their terms."

Action: Approved

*Resolved*, That Chapter IX, Article 2, "Powers Delegated to the Executive Committee" shall be changed to read: "The Executive Committee shall have full authority, right and power to act for the Board on all matters except that it shall not: Adopt a general budget; take disciplinary action; change the Rules of the Board, or the Bylaws; give a proxy in any corporation; make an award of honor; purchase, sell, lease or hypothecate any real property; form an affiliation; fix admission fees and annual dues; *and it shall be allowed to act for the Board on any of the foregoing matters which have been specifically delegated to it by a two-thirds vote of the Board.*"

Action: Approved

*Resolved*, That Chapter IX, Article 3, Section 1 shall be changed to read as follows: "The Executive Committee shall hold *four* regular meetings each year. . . ."

Action: Approved

*Resolved*, That Chapter IX, Article 3, Section 3 be changed to read as follows: "(a) Quorum. A quorum shall be necessary to transact any business at a meeting of the Executive Committee. Two-

thirds of its members shall constitute a quorum."

Action: Approved

*Resolved*, That Chapter IX, Article 3, Section 3 (b) be changed to read: "Every decision of the Executive Committee shall be by not less than a majority vote."

c Limitations on Terms of Officers of the Institute

*Resolved*, That Chapter VIII, Article 2, Section 2(b) be deleted and in its place there be added the following: "(b) Limits of Terms of Officers."

"The following shall be the terms of office of the officer-directors, and the limitations on their elections:

Office	Length of Term	No. of terms
President	1 yr.	1
1st V-P	1 yr.	2
2nd V-P	1 yr.	2
Sec'y.	2 yrs.	2
Treasurer	2 yrs.	unlimited

Action: Approved

### Other Bylaws Relating to the Board of Directors

*Resolved*, That the Secretary, in consultation with legal counsel, be authorized to change the Bylaws as follows:

1 By deleting reference to the exact number of members of the Board and stating that the Board shall consist of the elected officers and directors, or their duly appointed successors.

2 Providing that "the terms of office of one-third of the regional directors shall expire normally each year, as nearly as such division can be arranged."

Action: Approved

### III Change in Dues—Addition of New "Supplementary Dues"

*Resolved*, That a new Section 4 be added to Article 2, Chapter 1 of the Bylaws for a two-year trial period, stating: "Section 4. Supplementary Dues."

"Annual supplementary dues, in addition to the regular annual dues shall be paid on behalf of each proprietorship, partnership and corporation engaged in the practice of architecture, one or more of whose proprietors, partners, officers or Board members are corporate members of the Institute.

"The amount of said dues shall be calculated as a percentage of the amount paid under the Federal Insurance Contribution Tax Act (FICA, Social Security) by the proprietors, partners or corpora-

tions during the preceding fiscal year both on behalf of themselves and their employees, and shall be set by the Board of Directors; provided that such percentage shall not exceed two percent (2%) of the said total annual FICA Tax.

"A newly-elected member shall not be liable for payments of supplementary dues until the beginning of the next fiscal (calendar) year of the Institute, after his admission."

*Resolved*, That other changes be made in the Bylaws to bring them into conformance with the foregoing changes, especially by naming the existing annual dues "regular annual dues."

**Discussion by the Chairman of the Committee on Structure, First Vice President Henry L. Wright, FAIA**

CHAIRMAN WRIGHT: Before we get into discussion on the motion, I would like to take this opportunity of explaining why I am seconding this motion, and emphasize some of the items mentioned in the Board's statement which accompanied the explanation of the dues proposal.

Because of the increased number of regions in the Institute, and of the increased number of members on the Executive Committee, it will take more money to take care of their activities, as well as the expanded vertical committees of the Institute. We now have vertical committees composed of seventeen, and there are six vertical committees.

We have a big program ahead of us in governmental relations, expanded architectural services, public relations, architectural research, membership, management and education, which includes the R-17 Program, Architects-in-Training, and continuing education of the practitioner.

We also have a problem facing us in our urban design and planning, all noted by this convention.

There is a problem of specialized architectural practices.

All of these items I am mentioning to you are not new; they are an expansion and continuation of the things the membership already asked of us.

I would like to give you a few statistics on this.

To refresh your memory of how we arrived at the proposal that we made, in 1960 our dues bill had on the back of it a questionnaire, asking if you were a proprietor architect, and if you were, how

many technical employees you had, and if you were an architect who was employed.

Of the 13,225 members who got their dues bill, we got a reply of 10,244, which represents 77 per cent of the membership—an amazing return on any kind of a questionnaire, as you will agree.

Of these 10,244, we discovered that there were 4,354 corporate members who were proprietors or partners, or officers in a corporation which had practiced architecture.

This means that only one-third of the membership are proprietors, and two-thirds of the membership are employee-architects, or employees of various Government, city, county and Federal agencies.

In other words, 75 percent or 3,184 firms in this whole survey, we discovered, had seven men or less in their offices. The total number of employees reported, 41,830.

We had to develop some kind of a proposal which we could make some reasonable, practical computations on.

It was on this basis that we are proposing this method.

The Board therefore concluded that to make a uniform raise in the basic dues would impose a hardship on the large group of employed architects. Remember, two-thirds of them are employed.

And further, that if the basic dues were left as they are, it might induce more new members in our AIA.

There are now 14,000 members in the AIA, and there are 28,000 licensed architects in the United States, and we believe from this report it is reasonable to assume that the greatest majority of the 14,000 not AIA members are employed architects.

Because of these facts, the Board decided to propose a method of charging supplemental dues by which an increase in the revenues should be based on the ability to pay, as so stated in the preamble to the resolution.

This means that the maximum you would pay on any one employee, which is \$2.88, is less than one cent per day for each employee for the year.

The proposal, we believe, would not be a hardship on the newly-licensed architect going into practice, and not be difficult for employed architects whose only income is their annual salary.

The Board fully realizes that any method proposed would not meet

the approval of the whole of the membership. We do believe that after a careful study over a period of three years, this is the fairest method, and we hope you will seriously consider the facts presented before voting on this resolution, and I urge you to support the resolution, if you please. Let your conscience be your guide.

JAMES PITTMAN, JR (North Carolina Chapter): I speak for the motion. North Carolina was one of the first states in the United States to adopt this type of dues structure. It has proven, as far as I'm concerned, a very small practitioner, most effective, most desirable. Large firms are in favor of it. The small firms are in favor of it. I urge your vote of approval.

E. JAMES GAMBARO, FAIA (Brooklyn Chapter):

Without question, Mr Chairman, what we have been told in the past few days about this proposal, the objectives are all worthy, and those objectives we cannot quarrel with.

However, the cost to us all, the present and future, will be far greater if we abandon the basic principles of fair play and equal treatment for all.

At this convention, these firms, partnerships, and corporations, as such, have no voice whatsoever in deciding this important issue which affects them so directly. This is completely unfair and unjust.

The Board's proposal reflects a deviation from the original and traditional concepts of our Institute set-up, based on individual corporate membership with certain privileges and responsibilities.

These firms will not have, nor can they have any special privileges, except the dubious privilege of having the additional burden of our own financial responsibilities as individuals, and as corporate members.

Many of these firms contribute quietly in numerous ways to the advancement of the profession and the Institute. Their members have served as officers and on committees, at all levels of our Institute structure at great personal sacrifice. They have encouraged members of their staff to do likewise, sometimes at the firm's expense. Others have established scholarships and fellowships for students, teachers and practitioners. They have contributed to the AIA Architectural Foundation, the College of Fellows, and have made gifts of furnishings and monies for the Octagon, as well as contributions

to the Library and the Institute.

Therefore, I am not in favor of this resolution, for the reasons stated, nor any other similar proposal that may be submitted, and I shall not vote for this supplementary dues proposal.

JOSEPH H. SAUNDERS (Virginia Chapter):

This statement was prepared by our office, acting solely on its own, not through any chapter or through consultations with others.

Having studied the publication "John Daw Goes to Washington," let it be stated at the outset that this firm is in favor of increasing the income of the Institute in order that increased services might be provided. We are opposed, however, to the method of establishing supplementary dues as set forth in the proposed change in the Bylaws.

Since the supplemental dues are proposed to be a percentage of the Social Security tax, and since almost all architectural employees (except clerical) pay the maximum social security, it is really based on number of employees. The Official Notice concerning proposed Bylaw changes sent out by the Institute states that this system is "based upon ability to pay." We submit that this is not a true statement; that size of staff does not necessarily relate to ability to pay.

One architectural office may make a much lower net income than another of the same size, depending upon location, type of practice, (whether residential or industrial, for example) and many other factors. Even equal net incomes do not necessarily mean equal ability to pay, as one individual may have many more obligations than another, a fact which even Uncle Sam allows for. It should also be sadly noted that size of staff sometimes relates to ability to lose money, rather than ability to pay.

We said in the beginning that we are in favor of more money for the Institute. The staff has estimated that the proposal would gain about \$125,000 per year. Since we now have nearly 14,000 members, a flat \$10 increase would accomplish this purpose. The same publication says that the committee rejected a flat increase as being a hardship on young and employed members. Since the practicing architect undoubtedly derives more benefit than the employee, we see no reason why he should not pay dues at a higher rate, provided the rate is the same for all. There-

fore, if the membership wishes to increase the budget, let us raise the dues for practitioners by ten, fifteen, or twenty dollars, as the needs indicate, and let employees pay the lower rate. Let us give the young practitioner a break by graduating his dues at, say, five dollars increase per year until he reaches the upper level. Under this system, each member would pay the same as every other member of his classification.

WILLIAM S. DOWIS, JR (South Carolina Chapter): I have no prepared statement. I speak with sincere conviction and confidence in our Board of Directors. I am sure that the members of the South Carolina Chapter agree with me, that we have elected a very capable Board, and one which has given this matter thorough thought.

Certainly there is not going to be a hardship on any member of the AIA if this resolution is passed. That does not seem to be under debate today.

The method of collecting these supplementary dues based upon a fair share, I think, is very good. I speak strongly in favor of the motion and heartily endorse Mr Odell's earlier remarks, asserting confidence in the Board of Directors.

TRUETT H. COSTON (Oklahoma Chapter): I speak as an individual, and not for the Oklahoma Chapter.

Gentlemen, we live in a confused world. We are building confused cities. We talked about that in our meeting here today, and some of the confusion that we have had in this meeting perhaps was symbolic of the meeting itself.

I am happy to be an individual who lives in America, in a country that boasts the largest compact cars in the world, and the most expensive economy models.

The American Institute of Architects, in my opinion, must evolve with the times in which we live. As many of you know, you can have your breakfast in Los Angeles, your lunch in New York City, and you can have your dinner in Paris, and your luggage will be Buenos Aires.

In my opinion, our organization should proceed, it should progress, it should evolve with the times in which we live. It will take more money to do this.

I have great confidence in the people who are the Officers and the Directors of The American Institute of Architects. In the twenty years that I have been associated

with it, I think today we have the best AIA that we have had in the last twenty years.

My particular firm is an integrated firm. There has been some discussion about that. It would mean that in my own organization, which is comprised approximately half of engineering and half architecture, we would pay a substantial more amount of money than we are now contributing to the AIA. Actually, it would be a very small amount of money when you compare it to some of the expenses, some of the money that we literally take off in things that are of very little significance.

I heartily support the petition that is before us here today, and I hope that you will see fit to support it, also.

REGINALD ROBERTS (San Antonio Chapter): In Texas I realize that we have a lot of sand lot players, but we have a few big leaguers, too.

We believe this is one profession and all are honest professionals, and this refers to method of collecting this tax. I don't believe any irregularities will exist.

Secondly, I believe all the people in our offices, the draftsmen, the secretaries, those who have any tax, are a part of this profession. It is simply our privilege to represent them here. They do certainly derive their livelihood from the profession as we do, and they are as concerned as we are.

This would not be a tax without representation. It is a privilege in our way of thinking.

One other thing that I think we should consider here. Those of us who are delegates would be required to vote. I think that we should vote in the same manner that we would if every single firm and practitioner, a member of the Institute, were in this room. And that would include all educators, it would include all the people who are not practitioners, and include ourselves.

This means that over seventy per cent of our members are not the large offices, but they are very, very small offices.

ALBERT L. HASKINS JR (North Carolina Chapter): I am speaking in behalf of the proposed resolution. I would like to point out, first of all, that North Carolina has almost seventy-five per cent of its registered architects as AIA members.

Several years ago we proposed to expand the services of the North

Carolina Chapter. Our dues at that time were \$30 per year. We chose to reduce the annual dues from \$30 to \$20, and base our dues in the future on a \$20 per head member dues, plus one per cent of the taxable FICA wages, with a maximum limit of \$400 per office.

There was only one office in North Carolina that raised an objection to this increased dues, not a tax. After that one office saw how it worked, and the benefits that we derived from it, it wholeheartedly was in favor of it.

SECOND VICE PRESIDENT JAMES M. HUNTER, FAIA: Gentlemen, it is the prerogative of this convention, not the prerogative of the officers, to decide this matter. But I am very much concerned that if the increase in dues in some equitable way is not determined at this convention, we will have stymied all of the advance programs that we want.

I hear no objection, no resentment to the fact that we do need more money and that you apparently are willing to give us more money to carry out the programs that you have demanded of us.

I believe this is a fair statement if I sensed your reactions.

In other words, we must have more money, and if you categorically agree that we do, and that you are willing to give it by some method, fair and equitable, this is what we must decide at this convention. Obviously, with many opinions expressed, it would become impossible to come to mass action as we are trying to do here.

Therefore, I propose—in the possibility that the Board can be wrong, and this is a very real possibility—that perhaps voting this resolution with an amendment that gave it a definite, clean-cut trial run for a definite period of time, would prove or disapprove any argument that any of us could bring up. It would prove that it was equitable; it would prove that it could work or not, that it was right or wrong.

This is what I think we might do: Amend the motion and give it a two-year trial run, and make it mandatory that at the end of this trial run it must be reapproved or some other method voted by convention action.

I think it would be a reasonable thing, and would not hamper the programs that we wish to go forward with.

I move that the resolution of the board, as written, be amended to contain a clause which says that it

will be given a two-year trial run, at which time it may not be continued without full convention action.

(Motion seconded by Mr Emory, Iowa Chapter.)

CHARLES MARR, FAIA (Ohio Chapter): I wish to speak in favor of the amendment. I, too, as a member of your Chapter Affairs Committee, have had numerous contacts, and continuous contact with some fourteen chapters in our region.

We have the same problem that everyone else seems to have, that we want more service from the Institute that we wish to pass on to our members and the public. It has to be paid for.

The method of payment seems to be in question here. I think we are all in agreement that we need the additional money. We are pressing the matter.

I wonder if we have given this thought. This method which has been presented to us here today has been presented to us by our Board of Directors, which is composed of your regional directors, who in turn have contact with all the chapters in the whole region.

So I am assuming that they have done a whale of a good job in finding out what the local chapters are in favor of doing in Washington.

In bringing their decision to the Board, and the adoption of it, I am then assuming that that has been done, and they were basing their decision on what they have found.

As a member of the Chapter Affairs Committee, I wish to lend my support to the amendment, let us try it for two years. If we don't like it, we can change it, or we can undo it at the end of that period. I urge your support.

Action: The amendment was approved, and the amended Resolution was approved.

#### IV Qualifications for Corporate Membership

*Resolved*, That the italicized sentences be added to Chapter II, Article 1, Section 1, paragraph b:

"Prerequisite to his admission to corporate membership, every applicant therefor must satisfy the Committee on Membership of the Institute that he has the professional qualifications required by the Board for admission to corporate membership, an honorable standing in the profession and in his community, and is able to undertake the

pecuniary obligations of membership. *Every applicant must be registered or licensed to practice architecture by due authorization; any exception to this requirement must receive the approval of the Board of Directors. Chapters of the Institute shall not establish qualifications which are at variance with the Institute's policies as established by the Board and these Bylaws.*

Action: Approved

#### VI Life Membership Class: Proposed Abolition

*Resolved*, That, in Chapter I, Article 2, Section 6, the sub-paragraphs b, b-1, b-2, b-3 and b-4 be deleted. Sub-paragraph b-5 should be retained, re-numbered "b" and the following foreword added:

##### (b) Life Membership

The class of Life Membership was eliminated at the 1961 Convention. Those who were Life Members at the time of the adoption of this change in the Bylaws, or whose applications had been approved at that time, shall be and remain entitled to all the rights and privileges of such membership, including the exemption from the payment of annual dues to the Institute.

##### (b-1) Return of Life Membership Fee

"The following applies to those members who became Life Members, or whose applications for Life Membership were approved, prior to abolition of this classification of membership at the 1961 Convention:

(The following is unchanged from current Bylaws)

"If the membership of a life member or of an applicant for life membership is terminated other than for unprofessional conduct, than the fee paid by the life member or all installments paid thereon by the applicant, as the case may be, shall remain thereafter the property of the Institute, without recourse; but if the membership of a life member or of an applicant for a life membership is terminated for unprofessional conduct, then the Treasurer shall return to him the amount paid by him as a life membership fee or on account thereof, as the case may be, less deductions of a sum equal to the amount of dues he would have been obliged to pay had he not been a life member, without interest, and all his rights, privileges and interests in the Institute and its property and assets shall thereupon terminate and cease."

**VI State Organizations: Affiliates; Associates**

*Resolved*, That Section 3(b) of Article 1, Chapter VI, be deleted from the Bylaws.

Action: Approved

*Resolved*, That the phrase "... and to include the right of the associate members to receive the *Journal*" be deleted from the Bylaws, Chapter VI, Article 1, Section 4.

Action: Approved

**VII Authority to Purchase Real Estate**

*Whereas*, the New Headquarters Building Committee has recommended, as proposed by the 1960

report of the Committee on the Profession, that studies and programming be made in connection with the construction of a new headquarters in Washington, DC, because of the need for suitable headquarters space, and

*Whereas*, The Board of Directors has authorized the Chairman of the Committee and the Executive Director to select a Consultant or Consultants to draw up a program for a new building which should be self-supporting, and

*Whereas*, The Board of Directors has approved the appropriation of the sum of \$5,000 for the purpose of employment of the above Consultant, and

*Whereas*, The Board may need the authority to exceed the limit to \$20,000 in connection with purchasing of land and making other commitments relating to the proposed new headquarters of the Institute, therefore be it

*Resolved*, That the Board of Directors be and herewith is granted authority to expend or commit the expenditure of funds necessary to acquire an option on land for the proposed headquarters building or the grounds thereof, after thorough programming and economic analysis, providing such funds are, in the opinion of Legal Counsel, available for such use.

Action: Approved

## Resolutions

*Note*: In each case where the resolution is referred to the Board of Directors, it is done with the consent of the proposers of the Resolution.

*Resolution No 1*. Submitted by the New York Chapter: To consider the formation of Design Committees at national and chapter levels.

Referred to the Board with recommendation for adoption.

*Resolution No 2*. Submitted by New York Chapter: To establish a Committee on Competitions to assist in the promotion of competitions.

Referred to the Board with recommendation for adoption.

*Resolution No 3*. Presented by New York Chapter: State Department Foreign Buildings Program.

*Whereas*, it is in the interest of the United States Government to have the counsel of highly qualified architects when Federal buildings are to be designed; therefore, be it

*Resolved*, that The American Institute of Architects request the State Department to adhere to the policy of seeking high-level professional advice in the implementation of its Foreign Buildings Program as was the case when the program was first proposed.

Action: The Resolution was approved.

*Resolution No 4*. Submitted by the New York Chapter: Removal of restrictions regarding conflict of

interest affecting architects re: HHFA Title I projects.

Referred to the Board with recommendation for adoption.

*Resolution No 5*. Presented by Alfred Bendiner, FAIA, Philadelphia Chapter: Commendation—American Battle Monuments Commission.

*Whereas*, this nation sought to express its thankfulness in the more than 439,000 of its citizens who gave their lives in the defense of their country in two World Wars, and through the Congress established the American Battle Monuments Commission to fittingly commemorate those who served and particularly those who died for their country; and

*Whereas*, this Commission in carrying out its duties entrusted the work of design to collaborating teams of Architect, Sculptor, Painter, Map Designer and Landscape Architect, vying in an expression of a nation's tribute to those who died in the struggle to preserve liberty and justice; and

*Whereas*, this was the largest program of Collaboration in the Arts ever undertaken in this country, utilizing forty-seven architects, twenty-one sculptors, twenty-two painters, and twenty-one landscape architects, in building a chapel-memorial at each of the eighteen military cemeteries overseas; now therefore be it

*Resolved*, by The American Institute of Architects in Convention assembled, that the American Battle Monuments Commission and the collaborating artists be highly commended on the satisfactory conclusion of this work.

Action: The Resolution was approved.

Resolutions Nos 6 and 7 were withdrawn by their sponsor.

*Resolution No 8*. To amend Bylaws toward an increase in size of the Jury of Fellows:

This Resolution is referred to the Board of Directors.

*Resolution No 9* was withdrawn by its sponsor.

*Resolution No 10*. Presented by C. E. Silling, FAIA, Charleston, West Virginia, Chapter: Ribbons for Fellows' Medallions.

*Whereas*, during the recently concluded convocation of the College of Fellows, there was a showing of hands at the formal request for such by the Chancellor of the College of Fellows, and

*Whereas*, that showing of hands was conclusively in favor of a single color for the Medallion Ribbon to be worn on stated occasions by the Fellows of The American Institute of Architects, now therefore be it

*Resolved*, by this Convention of The American Institute of Architects that its Board of Directors be, and herewith is, instructed to retain a single color of Medallion Ribbon for all categories of Fellowship already conferred, or to be conferred in the future, regardless of the reason for which any single Fellowship may have been or will be conferred.

Action: The Resolution was approved.

*Resolution No 11*. Submitted by Southern Illinois Chapter: Dealing with the problems of the Small Office.

This Resolution was referred to the Board with recommendation for adoption.

*Resolution No 12.* Presented by Gilbert Coddington, FAIA, President, Architects Society of Ohio, for the Ohio Delegates: Special Committee to Study Changes in Rules and Bylaws, etc, re: Financial Security and Special Funds.

*Whereas*, Bylaws and Rules of the Board as concerns the Special and Reserve Funds of the Institute have not been materially revised for many years in the light of changing conditions; therefore, be it

*Resolved*, that the Board appoint a committee composed of the incumbent Treasurer and past officers who have had experience with the financial structure of the Institute to study the administration of existing funds and to report to the Board its recommendations for any changes that may be desirable in that part of the Bylaws and Rules of the Board that control the Special and Reserve Funds.

Action: The Resolution was approved.

*Resolution No 13.* Submitted by Robert E. Hansen, President, Broward County, Florida, Chapter: Concerning the Direction of Housing and Urban Growth toward the individual's needs.

This Resolution was referred to the Board with the suggestion that this matter be assigned to the Committee on Urban Design.

*Resolution No 14.* Submitted by Northern California Chapter: Continued Study of Structure of the Institute.

The Northern California Chapter supports the proposed changes in the Bylaws, as presented to the Convention. However, believing that the structure of the Institute must be such as to be ever-sensitive to the needs of its each and every member and his chapter—and that the leadership of the Institute must come in the future, as now, from its most informed and dedicated members, the Northern California Chapter moves that this Convention request the Board of Directors of The American Institute of Architects to appoint a Committee of the Board to study the several proposals relative to the structure of the Institute which have been received and those which may be received, and that this Committee be directed to make a progress report at the next convention and a final report at the following convention two years from now.

Action: The Resolution was approved.

*Resolution No 15.* Submitted by Michigan Society of Architects: 1961-1962 Convention Theme.

*Resolved*, That The American Institute of Architects implement the theme of this Convention, Re-Designing Urban America, as a national objective during the forthcoming year and that specific steps be taken through its regional and chapter organization to expedite orientation of its membership to this end.

Action: The Resolution was approved.

*Resolution No 17.* Recommended by Committee on Resolutions: Appreciation of Retiring Officers and Regional Directors.

*Resolved*, That the members of The American Institute of Architects, in Convention assembled, express appreciation and deep gratitude to the retiring Regional Directors for their untiring efforts during their terms of office; and to the members of the Board of Directors of the Institute who are continuing to give their time to the services of the profession and the construction industry; and to our new Executive Director, William H. Scheick, and his staff at national headquarters for diligent and faithful performance of their duties.

Action: The Resolution was approved.

*Resolution No 18.* Submitted by Resolutions Committee: Appreciation of Gift of Portfolios.

*Whereas*, Miss Edith Emerson has presented to the Institute's national Library the following two portfolios of the mural paintings of the late Violet Oakley, Honorary AIA:

1 "The Holy Experiment" containing the work for the Governor's Reception Room and the Senate Chamber of the Pennsylvania State Capitol, together with historical notes and supplement in five languages.

2 "Law Triumphant" containing the work in the Supreme and Superior Court Rooms and also drawings of international personages attending several sessions of the League of Nations in Geneva.

*Now Therefore be it Resolved*, That The American Institute of Architects in Convention assembled express its sincere and deep appreciation to Miss Emerson.

Action: The Resolution was approved.

*Resolution No 19.* Submitted by Committee on Resolutions: Appreciation of Products Exhibition.

ciation of Products Exhibition.

*Whereas*, The Producers' Council, Inc, by its splendid cooperation in providing an outstanding Products Exhibition at the 1961 Convention of The American Institute of Architects, has greatly enhanced the interest and usefulness of this Convention, and contributed to the education and enlightenment of its attendance, and the improvement of the profession; therefore, be it

*Resolved*, That the members of The American Institute of Architects in Convention assembled do hereby express their gratitude and appreciation for this outstanding contribution by The Producers' Council, Inc.

Action: The Resolution was approved.

*Resolution No 20.* Presented by Resolutions Committee: Appreciation to Edwin B. Morris, FAIA.

*Resolved*, That The American Institute of Architects, in Convention assembled, express its sincere thanks and appreciation to Edwin Bateman Morris, FAIA, and Mrs Morris, for Thursday's and all preceding Scrapple Breakfasts, which traditional occasions reach their appropriate, although sorrowful, conclusion here in the home of that esoteric delicacy.

Action: The Resolution was approved.

*Resolution No 21.* Submitted by the Resolutions Committee: Appreciation of Hospitality.

*Resolved*, That the members and guests of The American Institute of Architects assembled for the 93rd Annual Convention in gracious Philadelphia, do extend to the Officers and Members of that Chapter, and more particularly:

to Daniel Hopper, Jr, Regional Director and Honorary Chairman of the Convention;

to Beryl Price, Convention Chairman, his hosts of Pennsylvanians, and his committee chairmen: Paul C. Harbeson, Harry W. Peschel, Charles E. Peterson and Herbert H. Swinburne;

to Mrs Arthur B. White, Chairman of Women's Events and her lovely and gracious aides;

their warmest thanks for such hospitality as Philadelphia alone could provide.

Inspired by the vigor of this great City—at once so old and so new—we return to our own with renewed zeal to build a better America.

Philadelphia—hail and farewell.

Action: The Resolution was approved. ◀



### The NCARB Convention

by **James H. Sadler**, AIA, Executive Director

► Annual reports from Council Officers, committee reports affecting future Council procedures, state level discussions, and a report from testing experts on the first use of the Council's Objective Type Examination were among the program items of significant importance to the architectural profession during the Fortieth Annual Meeting of the National Council of Architectural Registration Boards at the Sheraton Hotel in Philadelphia on April 22 and April 24, 1961.

One hundred and three delegates representing forty-seven of the Council's fifty-three Member Boards were on hand to discuss present regulations, mutual problems and projected improvements relating to the work of the individual architectural registration boards and the progress and procedures of the Council through which they are increasingly active in service to the profession at a national level. Delegates from Sustaining Member organizations which include AIA chapters, state associations and architectural schools were also present.

With a new record of attendance, exceeding that of any previous annual meeting, and with former State Board members still active in the work of the Council also contributing to the program, the Council spent two busy days in business sessions.

The warmth and humor of Philadelphia's Alfred Bendiner, FAIA, so familiar to *Journal* readers, were never more enjoyable than in his address to the Council's Annual Luncheon on Saturday, April 22. The spirit of pleasure added by Mr Bendiner's appearance prevailed throughout the Council's other two social activities as the delegates, their wives and guests enjoyed a Get-

Acquainted Session on Saturday evening and as they closed the meetings with their Annual Banquet in the Ballroom West of the Sheraton Hotel on Monday evening, April 24.

Council Officers and Directors for 1961-62, installed at the Annual Banquet by Oklahoma's Leonard H. Bailey, are: President, A. Reinhold Melander, Duluth, Minnesota; 1st Vice President, Chandler C. Cohagen, Billings, Montana; 2nd Vice President, Paul W. Drake, Summit, New Jersey; Secretary, A. John Brenner, Phoenix, Arizona, who has previously served as Treasurer; Treasurer, C. J. Paderewski, San Diego, California, a former Director; Director, Earl L. Mathes, New Orleans, Louisiana; New Director, John Erwin Ramsay, Salisbury, North Carolina; New Director, George F. Schatz, Cincinnati, Ohio; and Past President, Walter F. Martens, Charleston, West Virginia.

The Council paid special tribute to retiring Secretary Ralph O. Mott for his untiring efforts that contributed so significantly to the advancement of the Council during his terms of office and to former Director R. Franklin Outcalt for his invaluable services on the Board of Directors during 1960-61.

In recognition of the need for continued coordination on activities of mutual importance to the four major collateral organizations serving the architectural profession, sections of the Council's convention program were devoted to addresses by Executive Director William H. Scheick of The American Institute of Architects, Harlan E. McClure, President of the Collegiate Schools of Architecture and Hari Van Hoefen, retiring President of the National Architectural Accrediting Board. The Council was again honored by the presence and remarks of Edmund R. Purves as he introduced Mr Scheick to the Council delegates.

Exhibits of design problem solutions from state examinations in twenty-seven states were on display during the meeting. Delegates judged a sample of six design solutions as an experimental comparison of state grading methods and although some variations of grading occurred, original judging was confirmed in all cases.

Council delegates discussed committee reports on such items as proposed changes to NCARB forms, advance planning to keep pace with changes within the profession, continuing studies toward revised provisions of the necessary elements of a Model Registration Law, an improved program for the dissemination of information on registration procedures, continuing studies to better define the practice of architecture and the practice of engineering, studies of reciprocal registration procedures in the various states, studies of procedures for periodic reviews of Council Records



Leonard H. Bailey presiding during the Installation of Officers for 1961-62 at the Annual Banquet of the National Council of Architectural Registration Boards, Philadelphia, April 24, 1961. Left to right: 2nd Vice President, Paul W. Drake; Mrs. A. Reinhold Melander; President Melander; Mr. Bailey; 1st Vice President, Chandler C. Cohagen

and Certificates, studies regarding an Endowment Fund, and a survey of retake provisions for examinations.

Of vital concern was the report of the Committee on Examinations. Co-Chairmen of this committee are former Council Presidents Fred L. Markham and Roger C. Kirchhoff. In early 1961 this committee, in cooperation with the Educational Testing Service in Princeton, New Jersey, completed the first Objective Type Examination to be prepared by the Council. A report from ETS on an analysis of the effectiveness of this examination on Profession Administration revealed that in its first use by several states the results were highly gratifying. The committee will continue to refine and improve this first Objective Type Examination and proceed to prepare an examination of this type in another section of the examinations.

In view of an alarming prediction of a continued deficit operation, the Council considered all possibilities for the continuance of their services to the profession within a financial structure that would maintain the required quality of performance. The Council is also concerned with the need for constantly improving service to the individual members of the profession. Careful considerations and lengthy discussions resulted in an increase in the annual dues of the individual Registration Boards as well as a small increase in the fees for some of the Council services. By maintaining these necessary increases at a low level, the Council hopes to offset their increased cost of operation by service to an expanded number of individuals. As of April 24, 1961, the fee for the preparation of a Council Record is \$50.00 and

the fee for the transmittal of a Record or Certification is \$25.00.

Changes in the length of time a Council Record and Council Certification are in effect before additional information on continued experience is required were also discussed in Philadelphia. These changes are necessitated by the concern of the Council to have Records and Certificates always ready for immediate transmittal of an application to a State Board. The Council has always recognized that for reciprocal applications the State Board must have information on recent experience as well as a carefully documented Record of past accomplishments. The work of a committee headed by George F. Schatz of Ohio, concurrent with studies by members of the Council Board of Directors during 1960-61 has resulted in new provisions that will, when fully operative, accomplish the necessary periodic reviews automatically at five year intervals and thus eliminate delays at a time when the architect has need for immediate action on the transmittal of an application. For this purpose, an annual renewal procedure for Council Certificates, similar in some respects to the renewal of a state registration, will go into effect in the future. Complete information on these new procedures will be mailed to all Council Certificate holders prior to January 1, 1962 and further information will be published. Certificate holders who have not informed the Council of any change of address that has occurred since their last correspondence with the Council are urged to submit a current address to the attention of the Executive Director, 418 Commerce Exchange Building, Oklahoma City 2, Oklahoma. ◀

# Convention Personnel

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*Recorder* Bradley P. Kidder, FAIA

*Alternates* Austin W. Mather, FAIA  
Clinton Gamble, AIA

*Credentials Committee* Angus McCallum, AIA  
Howard H. Morgridge, AIA

*Alternates* Briton Martin, AIA  
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*Ex Officio* J. Roy Carroll, Jr, FAIA

*Resolutions Committee* Samuel A. Lichtman, FAIA  
James Lawrence, Jr, FAIA  
Richard S. Banwell, AIA

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Robert H. Levison, AIA

*Host Chapter Committee* Beryl Price, FAIA  
Paul C. Harbeson, AIA  
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Charles E. Peterson, FAIA  
Herbert H. Swinburne, FAIA



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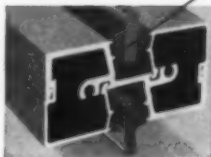
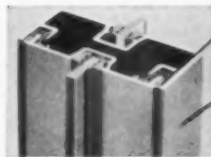
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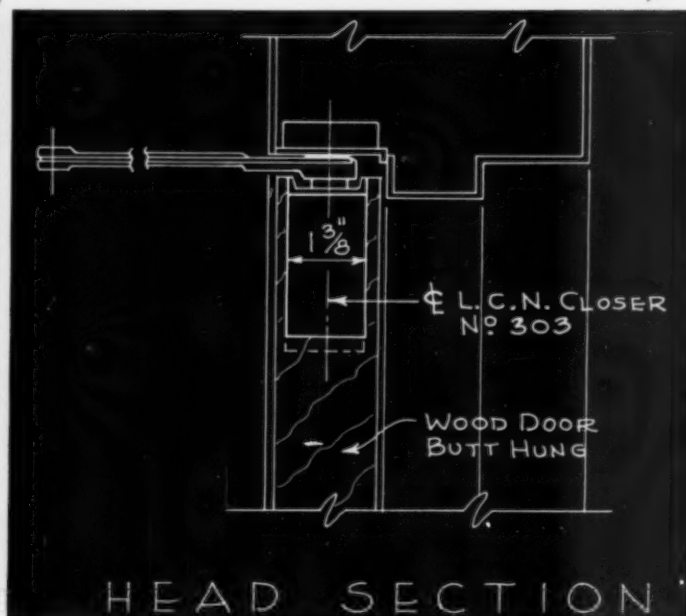
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## Calendar

**June 6-16:** AIA-ASCA Seminar, Cranbrook Academy, Bloomfield Hills, Michigan. For information write Harold Bush-Brown, Chairman, 521 18th Street, NW, Washington, DC

**June 19:** AIA-EJC Liaison Committee Meeting, the Octagon, Washington, DC

**June 23:** Housing for the Aging Committee, the Octagon, Washington DC

**July 3-7:** Sixth Congress of the International Union of Architects, London. (For information write Royal Institute of British Architects, 66 Portland Place, London W. 1, England)

**July 4-7:** National Society of Professional Engineers Annual Meeting, Olympic Hotel, Seattle, Washington

**July 10-13:** 62nd Annual Meeting, American Society of Landscape Architects, Harvest House, Boulder, Colorado

**July 22-August 25:** 12th Annual Architecture Workshop of the School of Architecture, University of Texas, in conjunction with the Instituto Tecnológico de Monterrey, to be held in Monterrey, Mexico. For full particulars, write Professor Hugh L. McMath, University of Texas, Austin, Texas.

**September:** Architectural tour of Mexico in cooperation with Sociedad Arquitectos Mexicanos. For information write T. H. Hewitt, 2413 Driscoll, Houston 19, Texas

**September 3:** European architectural tour headed by Joseph Watterson, *AIA Journal* Editor. Thirty-one days. Contact Travel Abroad, Inc, 550 Fifth Avenue, New York 36, NY

**September 3-9:** Council meeting, International Federation for Housing and Planning, Santiago de Compostella, Spain.

**October 6:** 7th Annual Architecture and Gardens tour of Japan. For information write Kenneth M. Nishimoto, AIA, 263 S. Los Robles Avenue, Pasadena, Calif.

**October 12-16:** Annual Conference, National Trust for Historic Preservation, Waldorf-Astoria Hotel, New York City.

**October 19-20:** Religious Buildings Committee, the Octagon, Washington, DC

### AIA District and Regional Meetings

**August 3-5:** Annual Mid-Summer Conference, Michigan Society of Architects, Grand Hotel, Mackinac Island, Michigan

**September 28-30:** Central States Regional Conference, St. Louis, Mo.

**September 28-30:** Annual Meeting and Convention, NY State Association of Architects, Saranac Inn, NY

**November 8-10:** Texas Society of Architects Conference, Hotel Texas, Fort Worth, Texas

**November 15:** Gulf States Regional Convention, Capitol House Hotel, Baton Rouge, La.

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MAIGROT, EMILE, Paris, France

### Candid Photo Identification

<sup>1</sup>Edwin T. Reeder, FAIA; Franklin S. Bunch, FAIA; Fred L. Markham, FAIA. <sup>2</sup>Mrs E. James Gambaro; Earl H. Reed, FAIA. <sup>3</sup>Alfred Bendiner, FAIA; Mrs Koch. <sup>4</sup>Uzzell S. Branson; Oswald H. Thorson; Mrs Thorson. <sup>5</sup>Mrs Watterson, Joseph Watterson, FAIA; Richard J. Heidelberger, FAIA; Mrs Heidelberger. <sup>6</sup>Philip Will, Jr, FAIA; Peter S. Van Bloem. <sup>7</sup>Herbert C. Millkey, FAIA; Frederick H. Porter, FAIA; Sherley W. Morgan, FAIA. <sup>8</sup>Norman J. Schlossman, FAIA; Mrs Schlossman; Philip D. Creer, FAIA; Mrs Creer. <sup>9</sup>Mrs Rado, Ladislav L. Rado, FAIA. <sup>10</sup>Temple H. Buell; Marion I. Manley, FAIA. <sup>11</sup>Mrs Scheick; William H. Scheick. <sup>12</sup>Vincent G. Kling FAIA; Oskar Stonorov, FAIA. <sup>13</sup>Mrs Robinson; Alexander C. Robinson, III, FAIA; C. Storrs Barrows, FAIA; Mrs Barrows. <sup>14</sup>Arthur W. Brown; Frank W. Crimp; William S. Kinne, Jr; Talmage C. Hughes, FAIA; <sup>15</sup>Henry L. Wright, FAIA; Samuel Inman Cooper, FAIA.

## Necrology

According to notices received at the Octagon between March 21, 1961 and April 17, 1961:

BEDELL, CALVIN L., Locust Valley, NY

BLATHERWICK, WILFRED F., Sioux Falls, SD

DIMITRATO, ALEXANDER, Bronx, NY

GILLET, JOHN, Toledo, Ohio

KNOX, ALEXANDER, New York, NY

LAMOREUX, L. ANDRE, Portland, Oregon

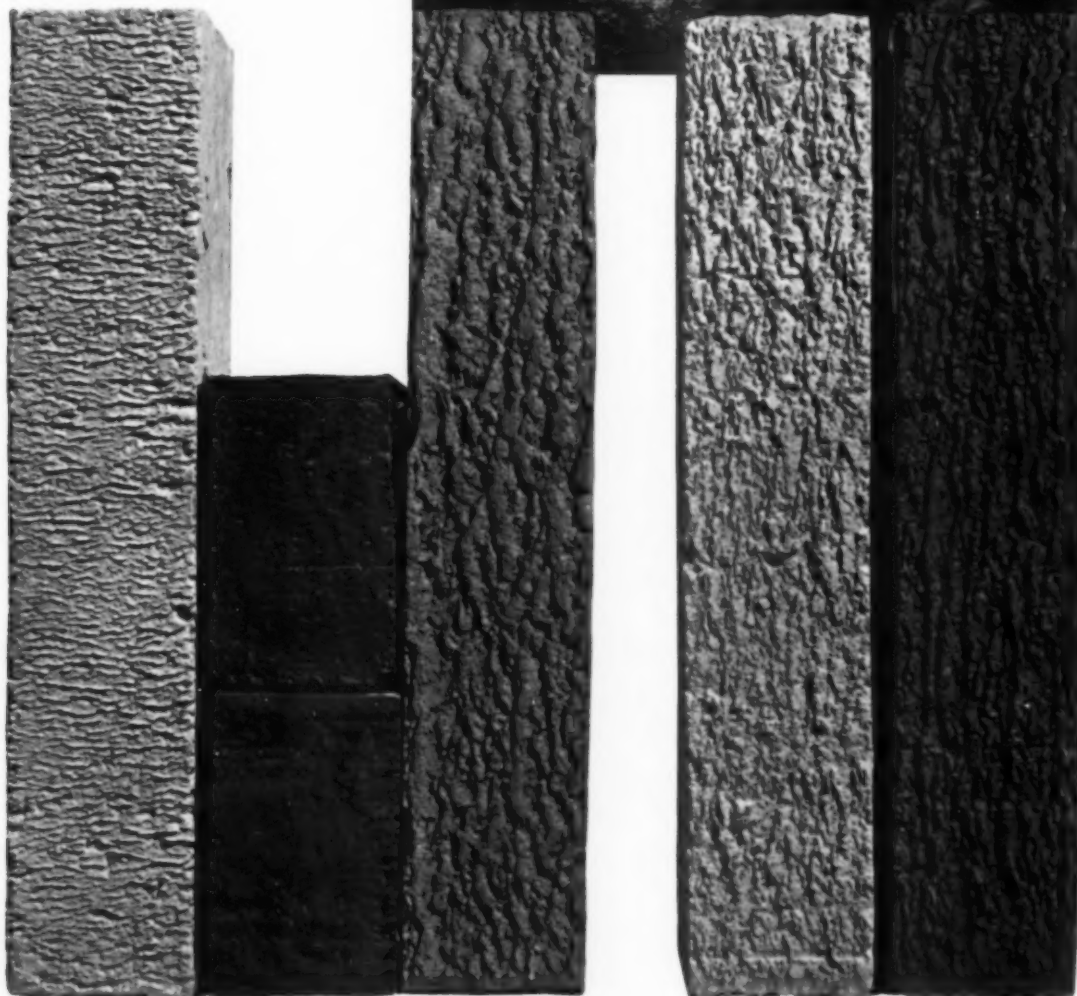
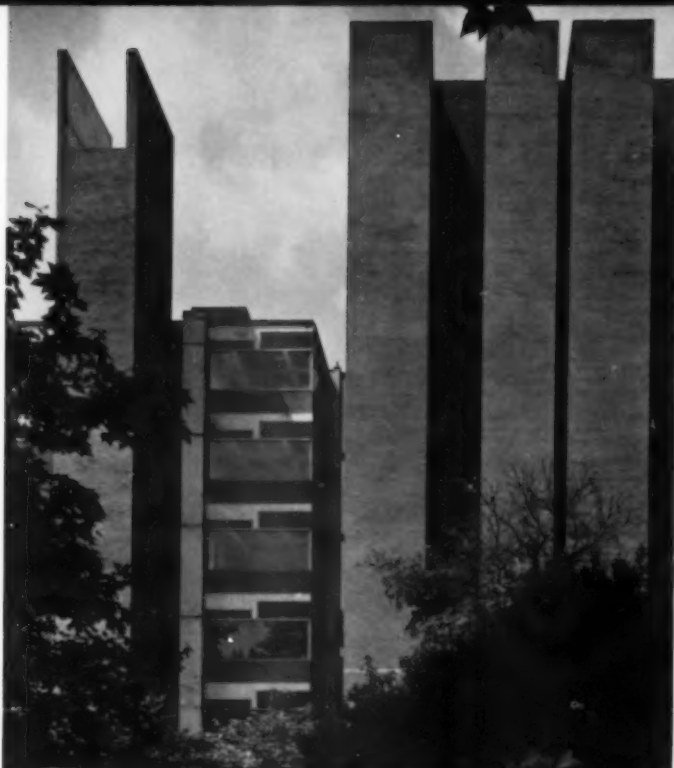
MEYER, FREDERICK H., FAIA, San Francisco, Calif.

RUPINSKI, EDWARD W., Chicago, Ill.

SIGLOCH, LOUIS C., Poughkeepsie, NY

### **The Beauty Of Order**

Severe but sensual, monumental yet delicate, the architecture is a statement of masterful discipline. Clothed in brick, an orderly material which yields easily to the artist, it reaffirms the Vitruvian principle. The building: Richards Medical Research Building, University of Pennsylvania. The architect: Louis Kahn.



# New Corporate Members

*Elected April 1, 1961*

Acosta, John Franklin, Jr\*  
San Diego Chapter  
Banwell, Calvin Arthur  
Delaware Chapter  
Bouman, Herman Henry  
Bucks County Chapter  
Bras, J. Jack  
East Bay Chapter  
Braswell, William F.  
Southern California Chapter  
Cook, Arthur H.  
Connecticut Chapter  
Cross, Edgar George, II  
Bucks County Chapter  
DiCarlo, Thomas Vincent  
New York Chapter  
Dohm, Donald Kenneth  
Connecticut Chapter  
Donald, Robert Earl  
Southern California Chapter  
Fetch, Myron Lester  
Bucks County Chapter  
Godet, Leonard J.  
Bucks County Chapter  
Gorrell, Arthur A., Jr  
New Mexico Chapter  
Guglielmo, Frank Anthony  
Western Massachusetts Chapter  
Hakewessell, Carl F.  
Connecticut Chapter  
Hawkins, Jasper Stillwell, Jr  
Pasadena Chapter  
Hayes, Francis Joseph  
Chicago Chapter  
Hohertz, Daryle Albert  
West Texas Chapter  
Hotaling, Herbert Harold  
San Diego Chapter  
Jones, James Hall  
Cincinnati Chapter  
Kaushansky, Gerald  
Southern California Chapter  
Kenyon, Ben H., Jr  
Connecticut Chapter  
King, Russell A.  
Central New York Chapter  
Koch, Edwin Albert  
Maine Chapter  
Kowalewski, Henry Stanley  
Detroit Chapter  
Laibow, Martin M.  
Bucks County Chapter  
Lienhard, Robert H.  
Connecticut Chapter  
Lindsey, Thomas Wayne  
Pasadena Chapter  
Manthey, Edward William  
Central New York Chapter  
McNamee, Cecil William  
Southern California Chapter  
Merritt, Gordon Reive  
Detroit Chapter

\*readmission

Meyers, Eugene  
New York Chapter  
Meyers, Marietta Messina  
New York Chapter  
Milone, Vincent Michael  
Northern California Chapter  
Monaco, Gene C.  
Broward County Chapter  
Mowry, James R.  
Central New York Chapter  
Nakazawa, Yoshio  
Chicago Chapter  
Orlowski, Louis S.  
Detroit Chapter  
Partridge, Gryffyd  
Northern California Chapter  
Peters, Richard Carl  
Kansas Chapter  
Race, Robert O., Jr  
Bucks County Chapter  
Ritter, Leo Joseph  
Baltimore Chapter  
Root, Donald Y.  
Connecticut Chapter  
Schmidt, Winston Albert  
Kansas Chapter  
Schmiedeke, Denis Charles  
Detroit Chapter  
Shanks, Clarence Auvergne  
Central Arizona Chapter  
Smith, Melvin Howard  
New York Chapter  
Sontheimer, Walter Matthew  
Northern California Chapter  
Speight, Clarence Warren  
Middle Tennessee Chapter  
Sprinkle, John Harold  
Baltimore Chapter  
Stebinger, Thomas Benjamin  
East Bay Chapter  
Steelman, George Somers  
South Dakota Chapter  
Summers, Ambrose  
Bucks County Chapter  
Vogel, Richard W.  
Bucks County Chapter  
Vossen, John Carl  
Chicago Chapter  
Wallace, William Ray  
Eastern Pennsylvania Chapter  
Weatherill, Robert Hall  
Maine Chapter  
Westgaard, Tor  
Colorado Chapter  
Williams, George Luther  
Potomac Valley Chapter  
Wood, Robert Emil  
Pasadena Chapter

*Elected April 15, 1961*

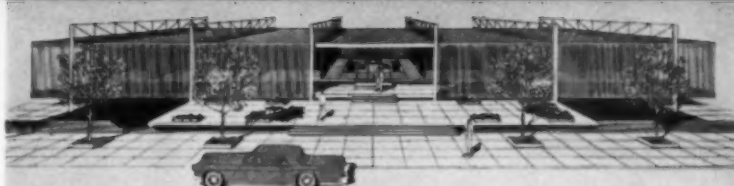
Aspgren, Ronald E.  
Chicago Chapter  
Astore, Pasqual Tony  
Oklahoma Chapter

Beltz, Warren  
Philadelphia Chapter  
Beran, Edwin E.  
Dallas Chapter  
Blanche, John F.  
Bucks County Chapter  
Branton, Raymond  
Arkansas Chapter  
Bumbary, Robert Curtis  
Washington-Metropolitan Chapter  
Burroughs, John William  
Memphis Chapter  
Calwil, Warren Wolfgang  
Westchester Chapter  
Campbell, Robert Earl  
Indiana Chapter  
Cerreto, Vincent Joseph  
New Jersey Chapter  
Crothers, Samuel, III  
Philadelphia Chapter  
Davies, Frank L., Jr  
Oklahoma Chapter  
Diekema, Gerald Eugene  
Western Michigan Chapter  
Dorr, Daniel Mohr\*  
Chicago Chapter  
Downing, William Smith, Jr\*  
Central New York Chapter  
Duffy, James Michael  
Iowa Chapter  
Edwards, Elden Keith  
Kansas City Chapter  
Ehmann, Richard Carl  
Oregon Chapter  
Elliott, William Hudson, Jr  
Oklahoma Chapter  
Foote, Donald John  
Seattle Chapter  
Feinberg, Allen Herbert  
Long Island Chapter  
Frankoski, Lawrence Patrick  
Reno Chapter  
Fulmer, William Oliver  
South Carolina Chapter  
Greene, Ernest Lonzo  
South Carolina Chapter  
Harris, James Martin  
Southwest Washington Chapter  
Ilvonen, Jouko Arimo  
Philadelphia Chapter  
Kelley, Ormond Leslie  
Hawaii Chapter  
Kielan, Chester John  
San Joaquin Chapter  
Kordys, Cosimir Joseph  
New Jersey Chapter  
Lamison, Robert Miller  
Philadelphia Chapter  
Law, Bruce E.  
Kansas City Chapter  
Linscott, Mayol Hartsel  
Kansas City Chapter

*The remainder of those members elected April 15 will appear in the July issue of the Journal.*

# Arcadia joins Acme

Arcadia Sliding Glass Doors  
Case Study House Triad  
KILLINGSWORTH, BRADY & SMITH



New all-aluminum headquarters building of Acme Metal Molding Company. CRAIG ELLWOOD Designer

Arcadia "Brise Soleil" Sun Control

Arcadia Metal Products, producer of the famous Arcadia sliding glass doors, "Brise Soleil" sun control systems, and the "601" Window Wall system, has been acquired by Northrop Corporation as part of Northrop's diversification into architecture and building. Arcadia will combine operations with Acme Metal Molding Company, a subsidiary of Northrop Corporation and one of the nation's major producers of aluminum storefronts and entrances. Through this merger complete lines of architectural aluminum which are fully integrated in design, finish and production, will be available to architects and builders. Headquarters of the combined operation will be in a dramatic all-aluminum office building, designed by Craig Ellwood, and now under construction at 5022 Triggs St., Los Angeles 22, California.



# PROFESSIONAL LIABILITY INSURANCE for ARCHITECTS

This is the program developed in cooperation with the A.I.A.  
Committee on Professional Insurance and commended by the  
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## roof construction barrels along at 4200 sq ft per day

By using precast, prestressed thin-shell barrel arches of lightweight concrete, Tacoma's Concrete Technology Corporation was able to roof its new plant at the money-saving rate of 4200 sq ft per day.

Incor 24-hour cement played a substantial part in this success story—its use in all prestressed girders, beams and slabs made possible the most efficient use of manpower and casting equipment. Joints, too, cured overnight...supporting trusses were stripped off the following morning.

Incor saves you time and money whether you're building a roof...a floor...or the structure in between. Estimate your next job with Incor—and have time and profit on your side.

AMERICA'S FIRST HIGH EARLY STRENGTH CEMENT

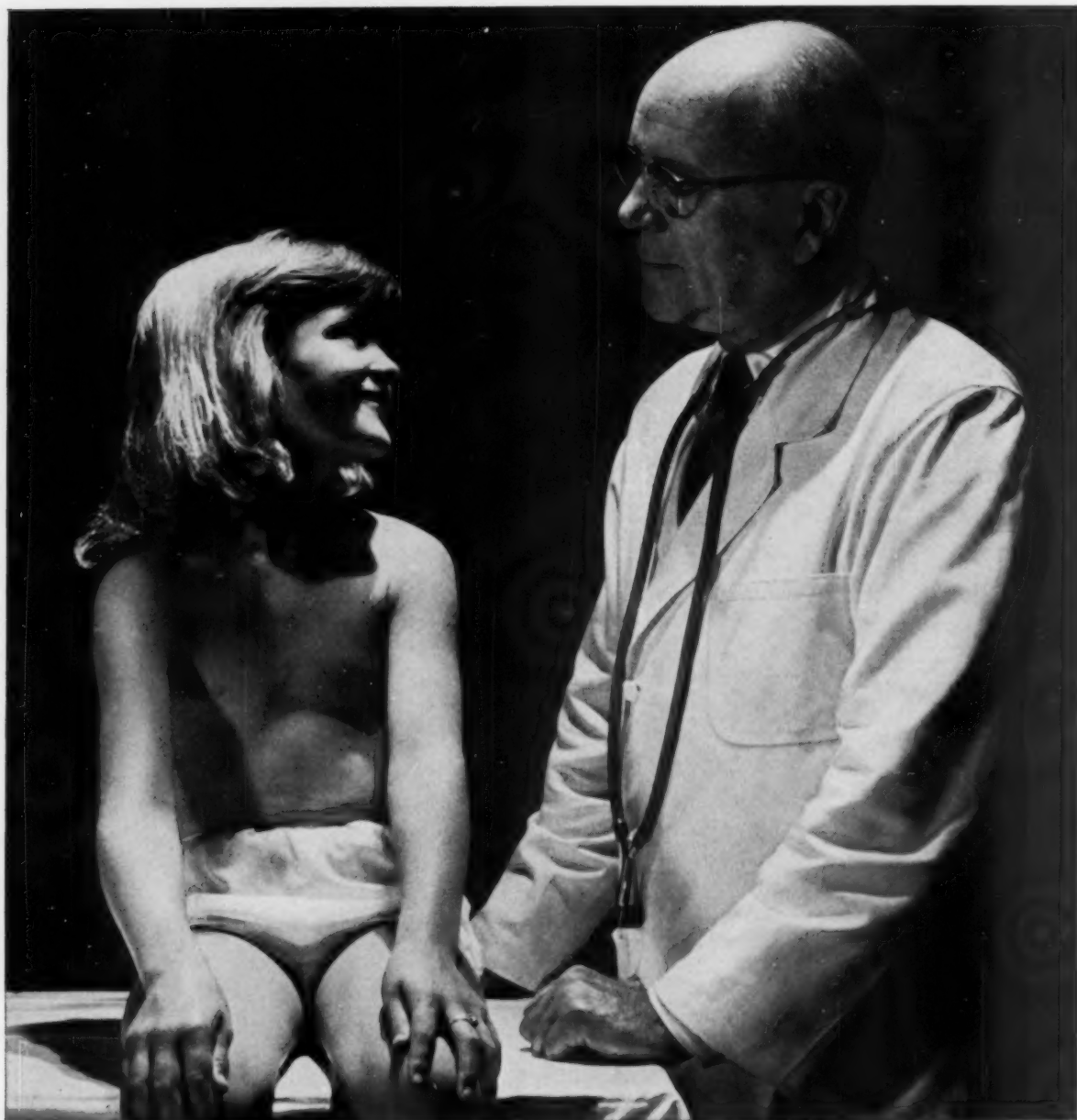
# INCOR®



LONE STAR CEMENT CORPORATION, NEW YORK 17, N. Y.



Plant Addition: Concrete Technology Corporation, Tacoma, Washington; Designer: Anderson, Birkeland & Anderson, Tacoma, Washington; Fabrication and erection by the owner.



## The most hope lies in the most hopeless

**Today leukemia is a hopeless form of cancer. But by one of science's strange paradoxes, leukemia research may bring the first breakthrough in the control of all cancer!**

There is an undercurrent of excitement in the nation's cancer research laboratories. Suddenly, a new word appears in the leukemia story. The word is *hope*.

New drugs are already in use, prolonging the lives of leukemia victims. Leukemia induced in laboratory animals has been cured.

Most important, there is growing evidence that leukemia—one of the foremost disease-killers of children

—may be caused by a virus.

Why is this so important? Because it presents hope for the discovery of a leukemia vaccine—which might someday be the break-through leading to the control of all cancers!

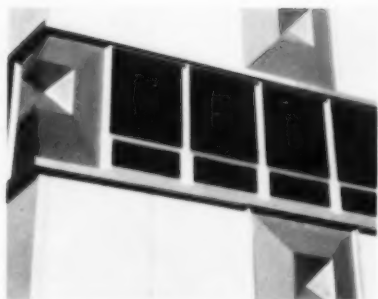
The American Cancer Society is now giving one out of every six of its research dollars to leukemia-related research.

Your gift to the American Cancer Society makes this support possible. Your gift helps keep alive that giant word—*hope*.

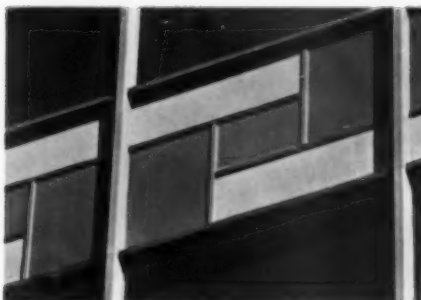
Fight cancer with a checkup—and a check to the

**AMERICAN CANCER SOCIETY**





Architects: Thomas, Jameson & Merrill  
Porcelain Enamel: Texlite, Inc.



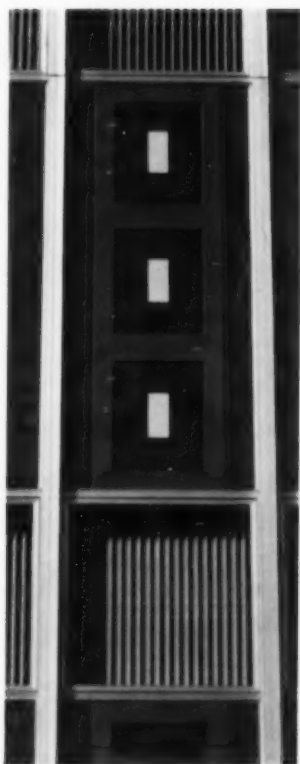
Architects: Perkins & Will  
Porcelain Enamel: Ingram-Richardson Mfg. Co.



Architect: Vincent G. Kling  
Porcelain Enamel: Seaporcel Metals, Inc.



For Design Freedom,  
Durability and Economy



Architects: Austin, Field & Fry  
Porcelain Enamel: California Metal Enameling Co.

## Here's how your colleagues design with the **COLOR AND FORM** of Porcelain Enamel


Creative use of color and form is adding a new note of individuality to contemporary architecture. And designers are effectively utilizing the wide range of color and form that is offered by porcelain enamel on Armco Enameling Iron.

Note how the architects of these distinctive porcelain enamel structures have dramatically employed color and accentuated form with a combination of color variation and shape.

Explore the design latitude for color and form that is yours with porcelain enamel on Armco Enameling Iron. Why not write us today for additional information on the use of this modern metal in architecture. Armco Division, Armco Steel Corporation, 1781 Curtis Street, Middletown, Ohio.



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For Permanent Beauty,  
Economy and  
Strength



**Where beauty  
must be timeless  
and economical...  
use Stainless Steel**

National Cash Register Co., Dayton, Ohio  
Architects and Engineers: Lorenz &  
Williams  
Contractor: Chas. H. Shook, Inc.  
Porcelain Enamel-Stainless Steel Curtain  
Wall: H. H. Robertson Co.



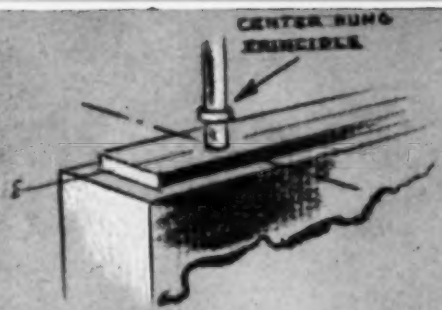
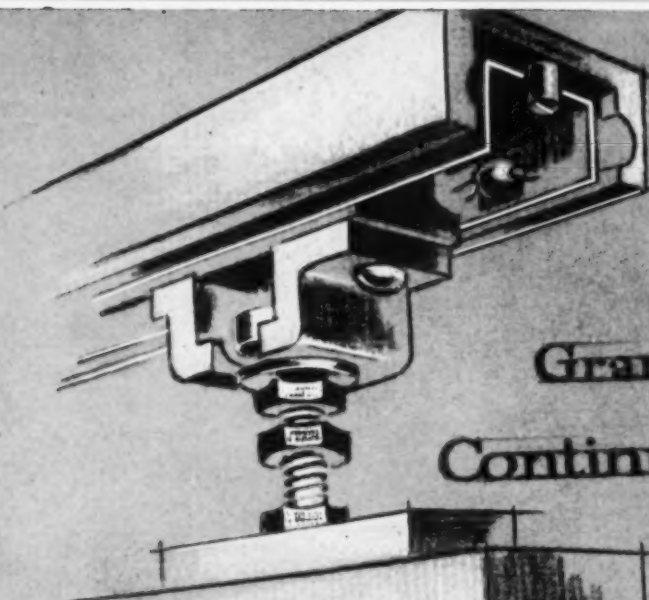
National Cash Register Company's newest building, housing its Dayton Data Processing Center and Sales Office, reflects effective use of stainless steel in contemporary design. This modern metal was used extensively—for muntins, mullions, canopy, entrances and lobby—because both architects and client agree that "stainless steel requires much less maintenance and will help retain the original beauty of the building."

This new structure typifies stainless steel's expanding uses in architecture. Long recognized for its outstanding durability, it is especially suited to modern design concepts and can now be specified at costs comparable to that of less durable metals.

Give your architecture timeless beauty combined with economy by specifying Armco Stainless Steel for both custom-designed and standard building products. Let us send you a copy of "Armco Stainless Steels for Architecture," a design and specification manual that shows how stainless steel can be used most effectively at least cost. Armco Division, Armco Steel Corporation, 1611 Curtis Street, Middletown, Ohio.

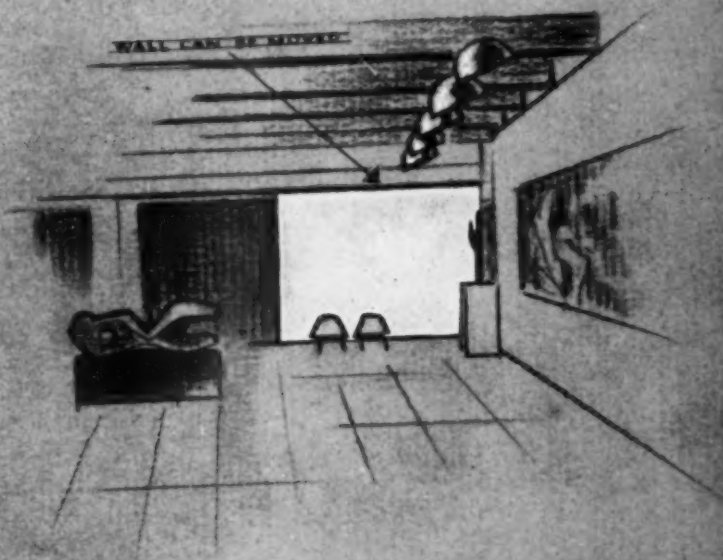
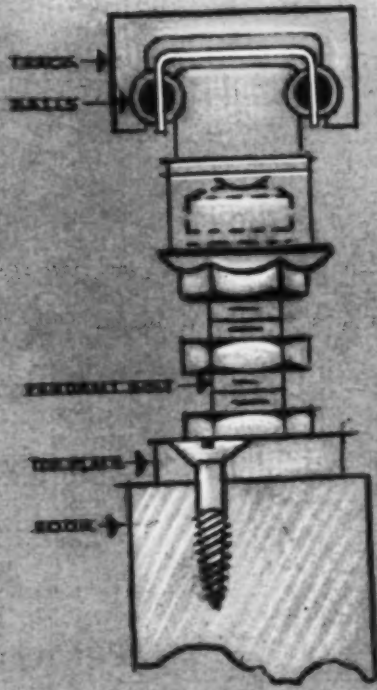


**Armco Division**



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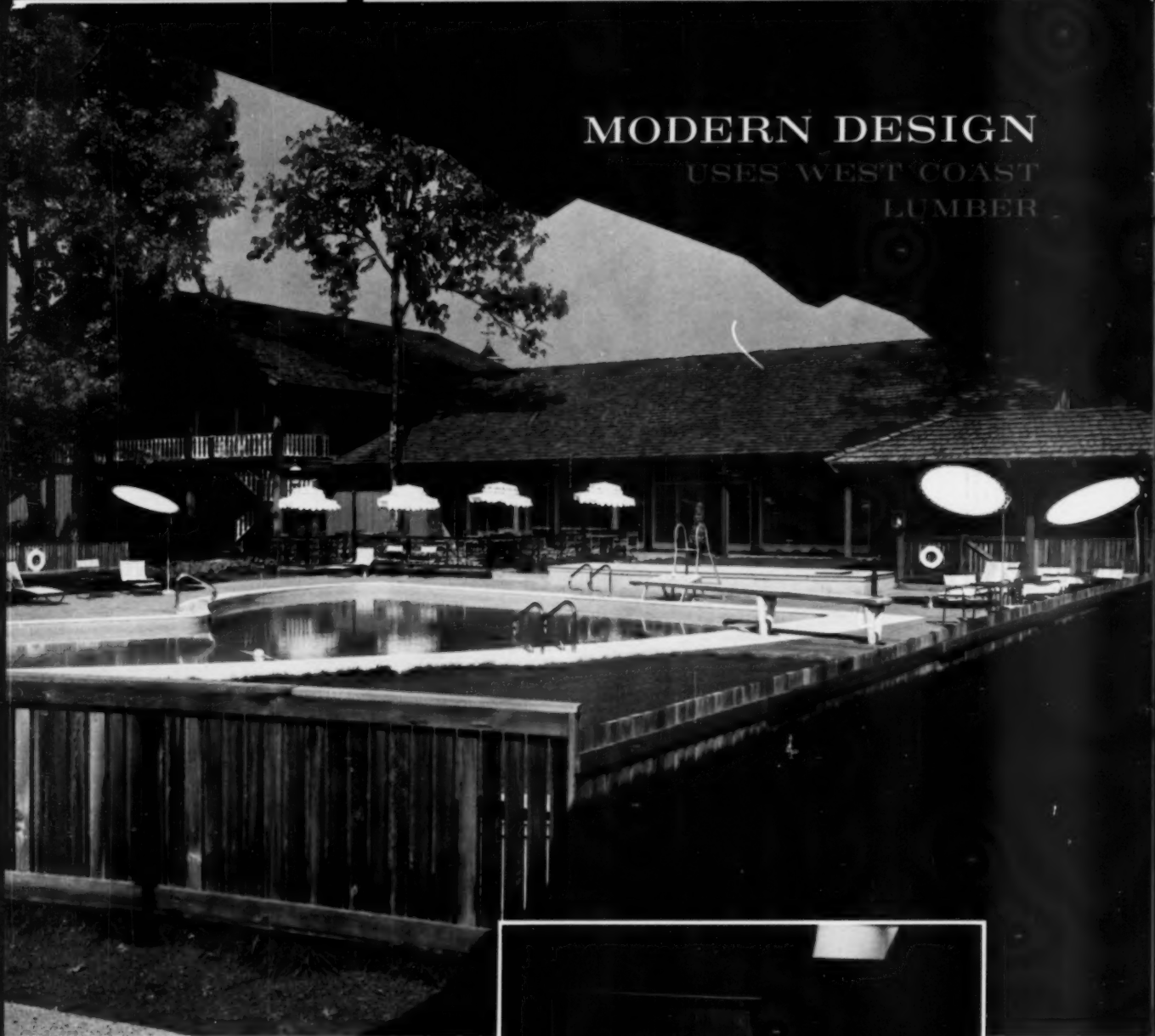
**GRANT PULLEY AND HARDWARE CORPORATION**

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# MODERN DESIGN USES WEST COAST LUMBER



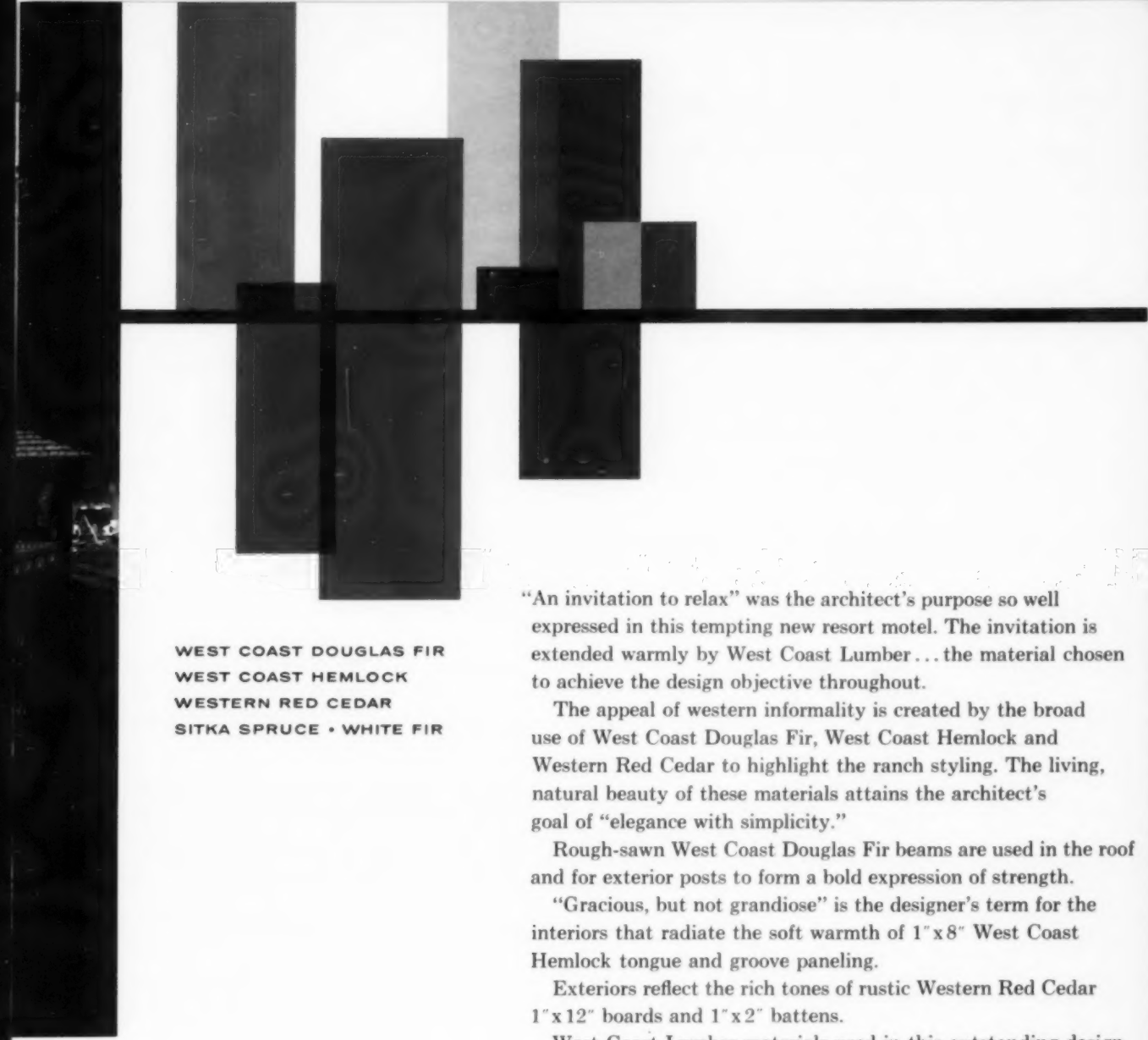
Village Green Motel, Cottage Grove, Oregon

## IMAGINATIVE INTERIOR GLOWS WITH WARMTH

West Coast Hemlock paneling highlighted with varied grain patterns forms a setting for a striking staircase of laminated West Coast Douglas Fir.

Architect: Percy D. Bentley, F.A.R.A.  
Interior Design: Arthur Morgan, A.I.D.





WEST COAST DOUGLAS FIR  
WEST COAST HEMLOCK  
WESTERN RED CEDAR  
SITKA SPRUCE • WHITE FIR

"An invitation to relax" was the architect's purpose so well expressed in this tempting new resort motel. The invitation is extended warmly by West Coast Lumber... the material chosen to achieve the design objective throughout.

The appeal of western informality is created by the broad use of West Coast Douglas Fir, West Coast Hemlock and Western Red Cedar to highlight the ranch styling. The living, natural beauty of these materials attains the architect's goal of "elegance with simplicity."

Rough-sawn West Coast Douglas Fir beams are used in the roof and for exterior posts to form a bold expression of strength.

"Gracious, but not grandiose" is the designer's term for the interiors that radiate the soft warmth of 1"x8" West Coast Hemlock tongue and groove paneling.

Exteriors reflect the rich tones of rustic Western Red Cedar 1"x12" boards and 1"x2" battens.

West Coast Lumber materials used in this outstanding design example are all standard sizes, contributing to the economy and ease of construction.

West Coast Lumber possesses the practicality, the versatility to accomplish the tasks *your* imagination sets. Complete information on sizes, grades and supply awaits at your nearby lumber dealer.

For technical West Coast Lumber information, write:

**WEST COAST LUMBERMEN'S ASSOCIATION**

1410 S. W. MORRISON STREET, PORTLAND 5, OREGON

# Ultimate economy of terrazzo can save enough to pay entire construction cost of a school building

*Initial cost only 1 to 4%  
of total cost of floor finishes*

A 1959 study<sup>1</sup> shows that the ultimate cost of Terrazzo is \$20 less per square foot than asphalt tile, or *more than enough to pay for the entire school construction cost.*

Lower maintenance costs are responsible. The initial cost of composition tile and Terrazzo floor finishes represents from 1 to 4% of ultimate cost.

Over an anticipated life of 50 years, a reduction of 5 to 10 cents in maintenance costs per square foot per year *will refund the entire cost of a floor finish.* Vinyl tile, second to Terrazzo in maintenance economy, costs 21¢ more per square foot per school year (35 weeks). This last figure is substantiated in a survey<sup>2</sup> which compares three floor finishes in a number of schools. Terrazzo's average weekly maintenance cost per square foot was \$.025; asphalt tile's—\$.04; vinyl tile's—\$.031.

Maintenance cost is one of six factors considered in the complete study. The others: (1) value of money (2) price increases (3) initial cost (4) replacement (5) speed of construction. These costs and their incidence over an anticipated life of 50 years were determined and converted to present value<sup>3</sup> for ready comparison. The study is summarized in the chart shown below.

## PRESENT VALUE OF ULTIMATE COSTS

50 year period  
(per square foot of floor area)

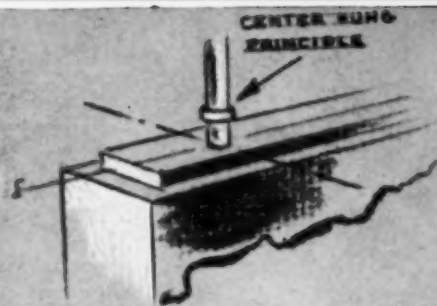
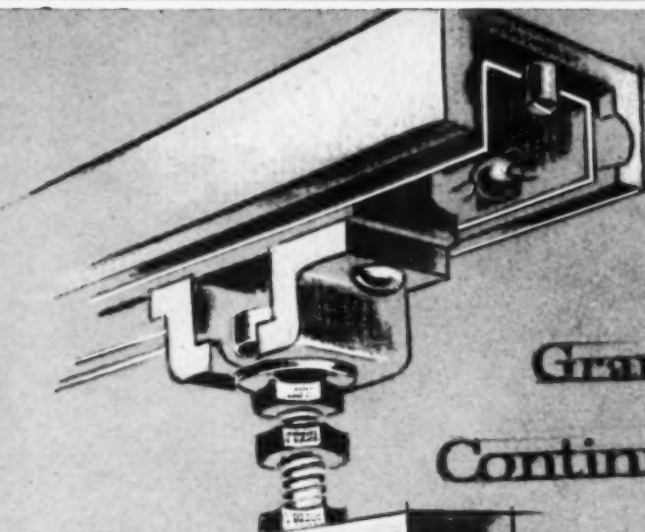
	TERRAZZO	ASPHALT TILE	VINYL TILE
Initial cost	\$ 1.45	\$ .50	\$ .75
Maintenance cost	35.30	56.48	43.77
Replacement costs	.05	.08	.14
Less speed erection credit	0.00	.20	.20
Total	\$36.80	\$56.86	\$44.46
Relative ultimate cost	100	154	121

For a free copy of the complete study of ultimate cost write:  
The National Terrazzo and Mosaic Association, 2000 K Street,  
N.W., Washington 5, D. C.

1. The Ultimate Cost Of Three Floor Finishes In Tax Exempt School Buildings. Clayford T. Grimm, P. E., Special Consultant, 1959.

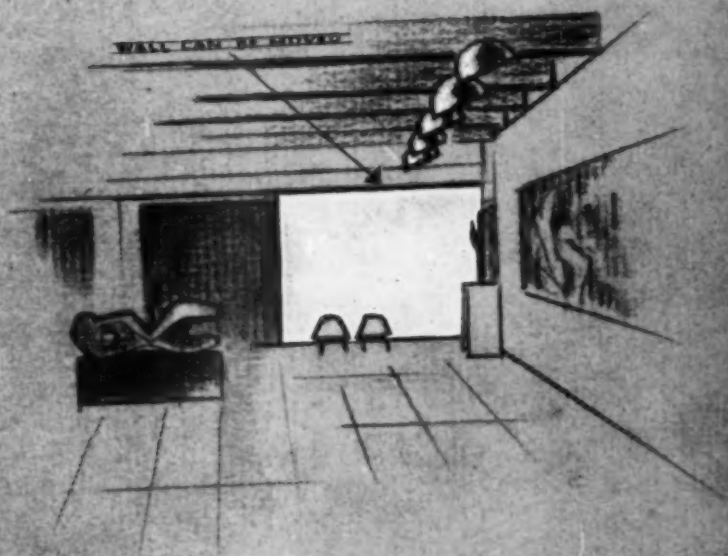
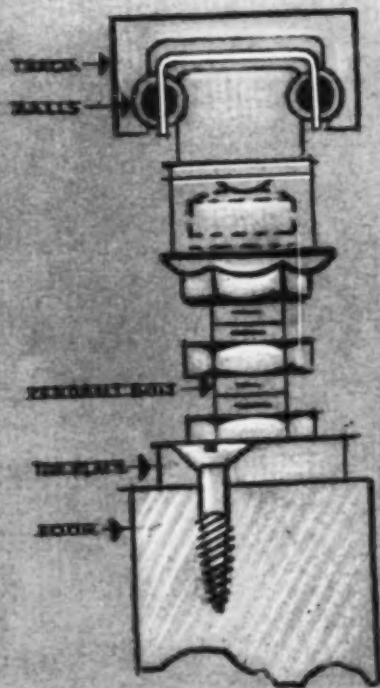
2. A survey by Walter Gerson & Associates, Inc., Marketing research and management consultant firm, December, 1959.

3. Present value: means of expressing future payments in terms of today's dollar.



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## GRANT SLIDING HARDWARE



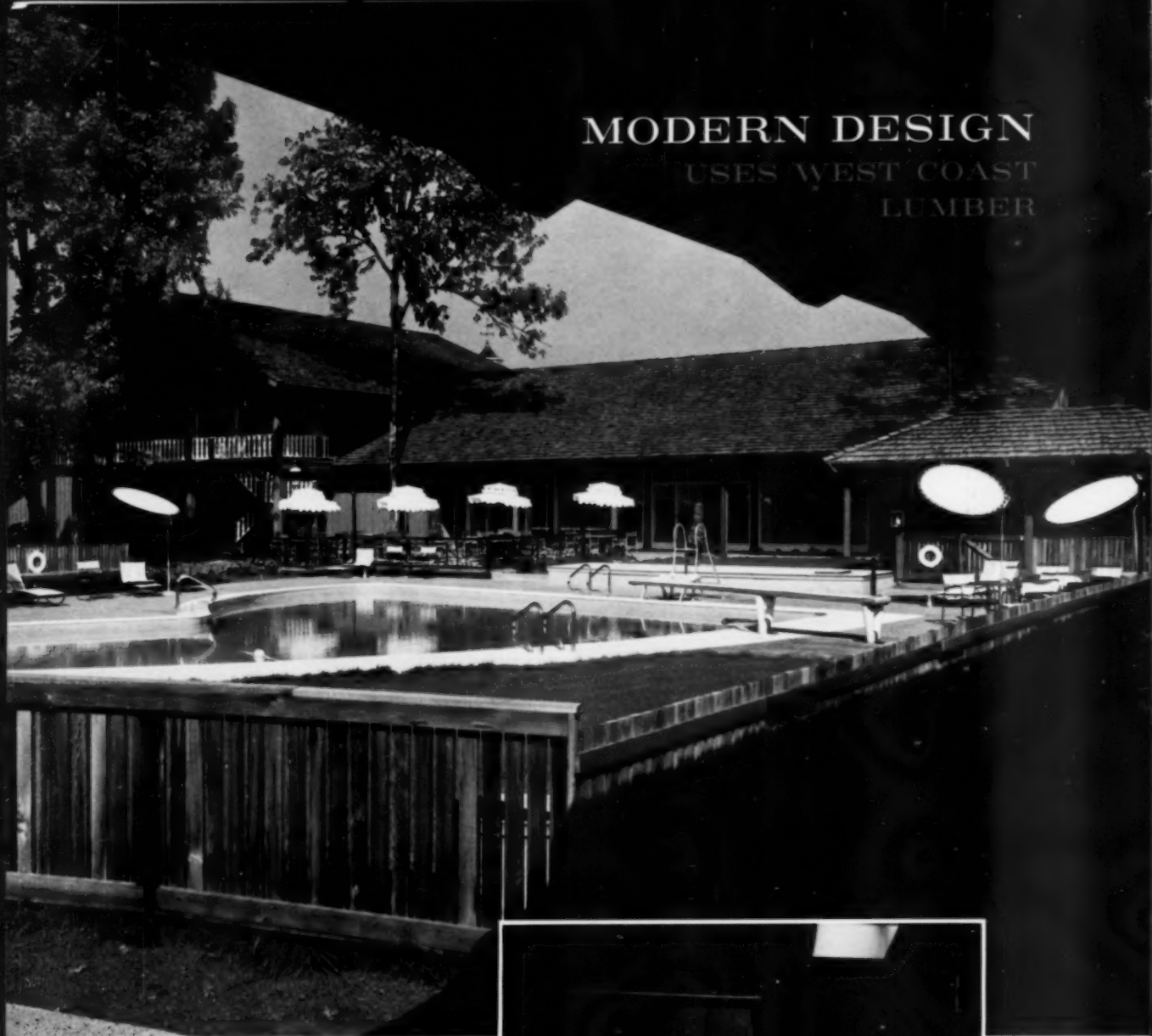
GRANT PULLEY AND HARDWARE CORPORATION

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Sliding door hardware • drawer slides • drapery hardware • pocket frames • pulls • closet rods • special sliding hardware

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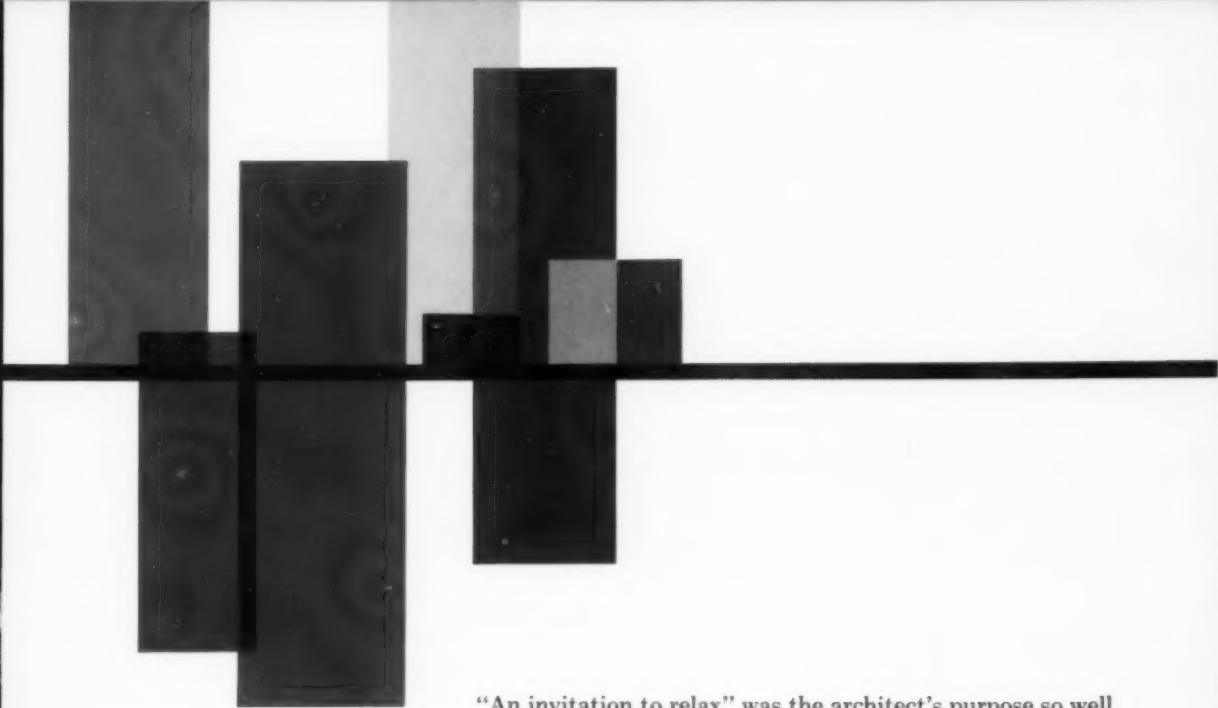
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3. Present value: means of expressing future payments in terms of today's dollar.

## WHO LOOKS AT THE ROOF?



CLUBHOUSE, YONKERS RACEWAY, YONKERS, N. Y.  
Architect: Lionel K. Levy  
Roofing Contractor: Munder-Sobel & Kraus Corp.  
Ruberoid Specifications: Special Bitumen Spec. 202A, 203A

No one looks at this roof now...because a dependable Ruberoid built-up roof was specified. A Ruberoid roof built up with Ruberoid Special Roofing Bitumen, expertly applied by a Ruberoid approved roofer, assures years of weather-tight, maintenance-free service. For your next project, be sure to look to the finest in roofing—specify Ruberoid.

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**RUBEROID**

DEADLINE  
APPROACHING  
*for Manufacturer*  
*Listings:*

# 1961 Edition of A. I. A. Building Products Register Now in Preparation

The American Institute of Architects will shortly publish the second edition of the *Building Products Register*. Designed to aid architects, engineers and other building industry specifiers in selecting building products, the Register's usefulness in 1961 will be enhanced by

- More individual product listings (approximately 2,500—up 92% over first edition)
- More abstracts of technical standards and specifications (approximately 1,000—up 66% over first edition)
- More major categories of building products covered (technical data and performance criteria for 24 categories will be provided—33% more than first edition)
- Revised format, based upon suggestions from architects and manufacturers after experience with first edition, making it easier to use
- Addition of trade names index for easy identification

The Register's great value to users—assembling in one reference work data formerly spread over several—makes it a valuable medium. It places accurate information, expressed in terms an architect and engineer need, before a designer *at the time products are selected*. Manufacturers renewing listings for 1961—99% of respondents to a preliminary survey—are increasing the number of their product listings an average of 30%. Product listings are \$50 each, with reduced costs for extra listings. For complete information about listing your products, write

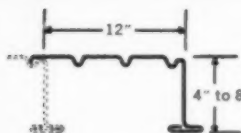
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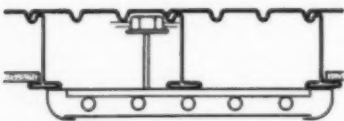
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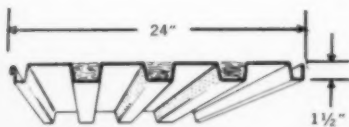
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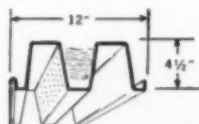


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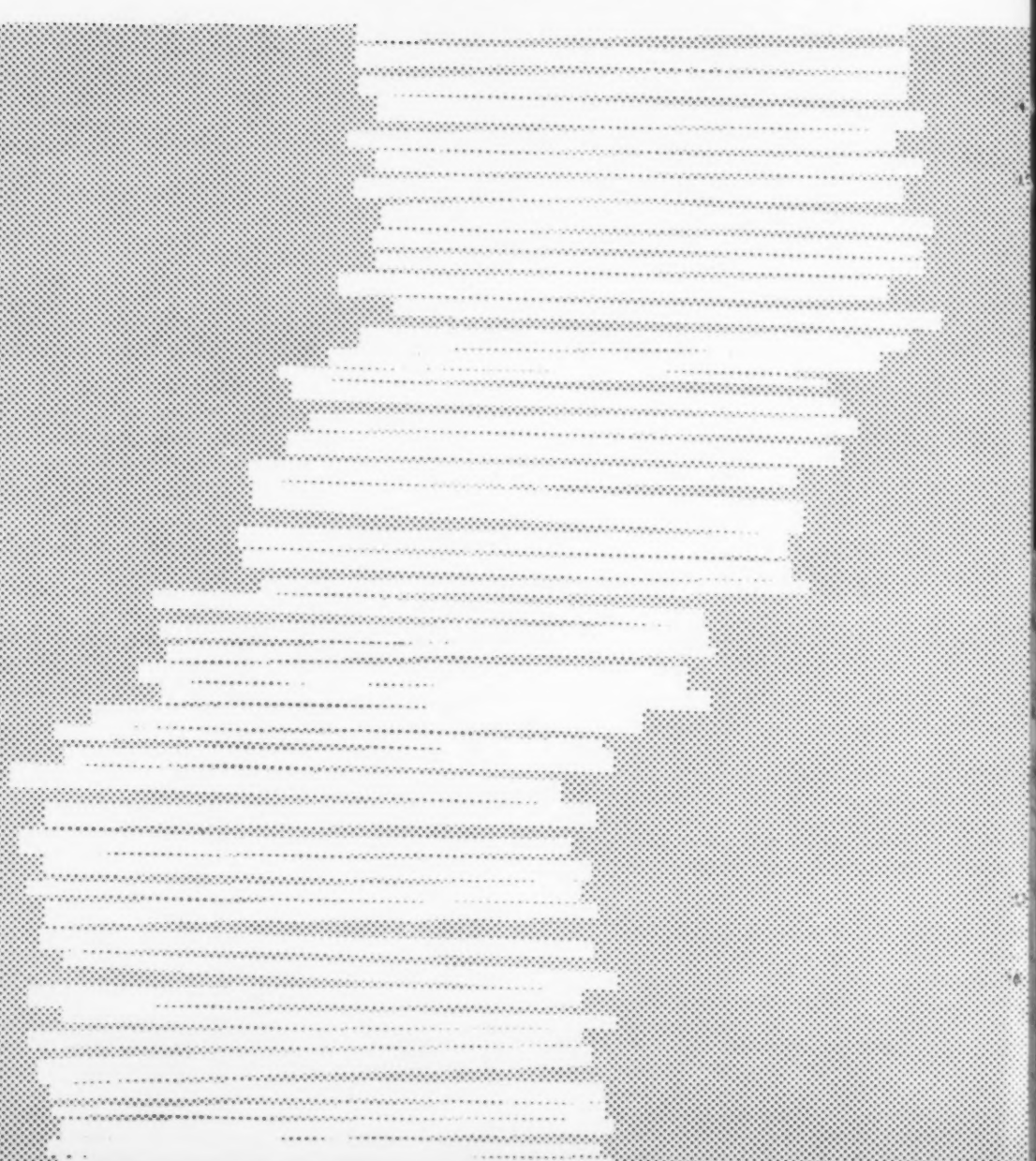
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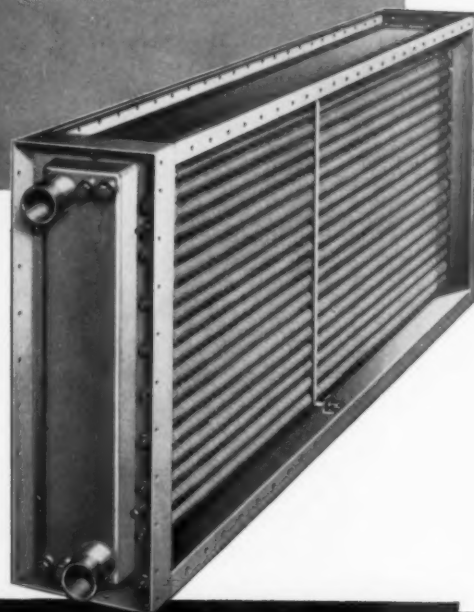
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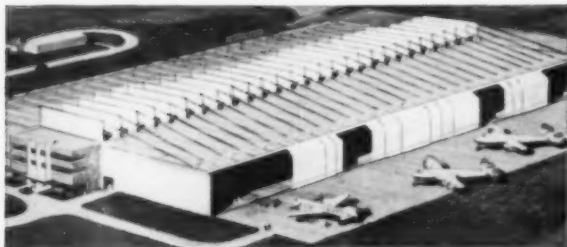
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# Allied Arts

## Solid Medals

by Wolf Von Eckardt

► One of France's most famous and honored artist a hundred years ago was not Seurat or Cézanne but Adolphe William Bouguereau. And for good reasons. Whether, as John Canaday has pointed out, "he was painting nymphs and satyrs to titillate bourgeois sexuality or madonnas appealing to associative religious ideas in much the same way, he was such a skillful performer that the buying public saw no inconsistency in the work of a man who alternated between the roles of a lecher and mystic." If he was sentimental to the point of nausea, so was the taste of his time.

Seurat and Cézanne were scorned. Bouguereau got all the medals, including the Grand Medal of Honor. Nor do we have to look beyond an ocean and a century to find that metal is apt at times to outlast honor. Those who bestow an award are hopelessly trapped, as are all mortals, in the popular tastes of their time. To honor a contemporary for his art is to commit an act of faith.

This the Institute's new Awards Committee consisting of Eero Saarinen, Gordon Bunshaft and chairman Bancel La Farge has done admirably. It cannot possibly be sure which artists and craftsmen will ultimately be judged as having risen above the hectic confusion which is the art of our time. Too much of the irrelevant and ingratiatingly fashionable is still with us. It can and did, however, resist the siren songs of often manufactured popularity. And it recommended AIA's arts and crafts awards to two men and two women whose work is surely most relevant to the spirit of today's best architecture. If this architecture, if our present spatial concepts, love for pattern and texture, sense of interior design and appreciation of honest yet artistic craftsmanship in photography have any validity in the future, so will Alexander Calder, Anni Albers, Florence Schust Knoll and Ezra Stoller. When the Board of Directors affirmed these recommendations it affirmed its faith in our architecture and its re-alliance with the arts and the crafts.

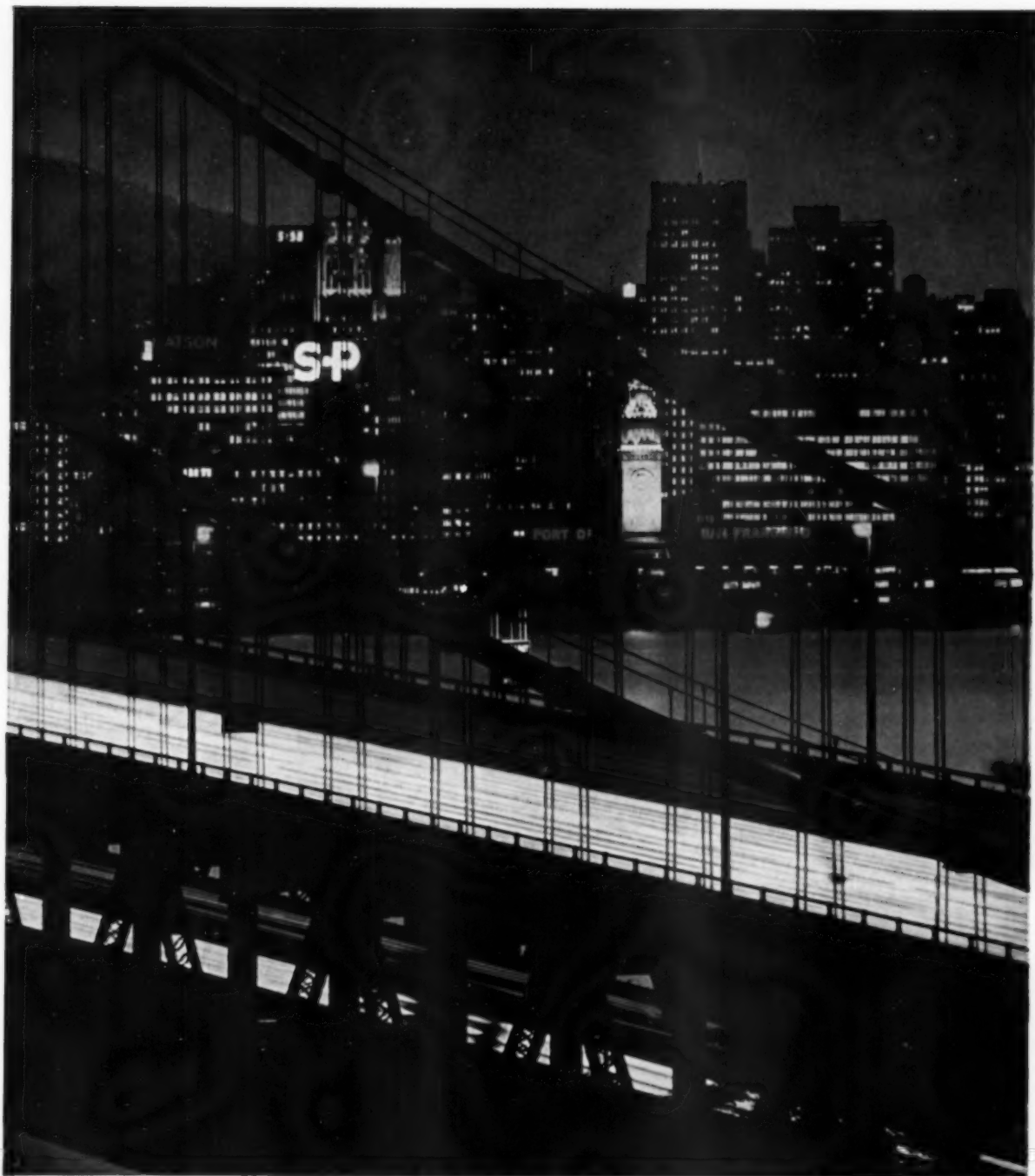
Alexander Calder, who won the Fine Arts medal, is truly an architect's sculptor. Others before him, notably Moore and Brancusi, have moved on from the idea of sculpture as the shaping of solid masses to the shaping of voids, the purposeful sculpturing of space, as it were. Calder has taken one step further. He has, in his "mobiles," given movement to sculptured space. He enhances space rather than filling it with his vibrant, floating shapes with their everchanging relationships. To me his "mobile" in the staircase of the New York Museum of Modern Art turns an otherwise undistinguished facility into an emotional experience which affects me with equal force every time I go there. I find it hard to imagine that my grandchildren may feel otherwise.

Anni Albers' weaving, which earned her the Craftsmanship medal, grew out of the Bauhaus which in turn began at the beginning. There was no other way as at the time, some forty years ago, the crafts had been completely submerged in a confusion of styles. To do an honest job you had to start from scratch, both with materials and technique, and experiment without regard to practical application. It took courage and the first results, in Anni Albers' words, were "objects of often quite barbaric beauty." Purpose came later, but it came, and into Mrs Albers' seemingly spontaneous textiles foresight was woven—the foresight to create weaves of logical structure which would reflect light, absorb sound or perform other functions—again, to serve architecture which the Bauhaus considered the culmination of all the arts and crafts.

Florence Knoll, unconsciously perhaps, represents the second generation of the same tradition. She studied at the Illinois Institute of Technology and the result of her prodigious work breathes the spirit of Mies as it realizes the aims of Gropius to bring art and industry together. Few architects fail to get a thrill from seeing a Knoll showroom which invariably reflects not only total design but totally good design in every detail. How could the Institute fail to award her its Industrial Design medal?

And how could AIA's first gold medal for Architectural Photography go to anyone but Ezra Stoller?

There is, this year, M. Bouguereau notwithstanding, good reason to hope that the contribution of AIA's medalists will be judged as the best our time has to offer. And that may be more than some of us assume. ◀



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